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ABSTRACT

This curriculum guide provides the framework for K-12 arts education program in Alabama's public schools. Content standards in the guide are minimum and required, and fundamental and specific but not exhaustive. School systems may include additional content standards and add implementation guidelines, resources, and/or activities. In response to the idea that the arts have intrinsic value and are worth experiencing for their own sake, the guide suggests that each art discipline appeals to different senses and expresses itself through the different media, and that each adds a special richness to the learning environment. Studies have shown that arts education in schools provides greater motivation to learn in all subjects, increases attendance rates for students and teachers, raises test scores including standardized achievement tests, engages students more fully in the learning process, gives teachers a sense of renewal and challenge, and develops higher-order thinking and problem-solving skills. Sections in the guide include dance, music, theater, and visual arts. Each section contains an introduction, a conceptual framework, content standards, resources, a bibliography, and a glossary of terms. Eight appendices contain information about audience behavior, performance behavior, arts-related careers and professional organizations, humanities course guidelines, laws and regulations relating to arts education, Alabama high school graduation requirements, and guidelines for local time requirements and homework. (BT)

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ED 429 902

Alabama Course of Study

Arts Education

Ed Richardson
State Superintendent of Education
ALABAMA STATE DEPARTMENT OF EDUCATION
Bulletin 1998, No. 17

SO 030 599

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Alabama Course of Study
ARTS EDUCATION

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Bulletin 1998, No. 17

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Alabama Course of Study: Arts Education

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Preface

The *Alabama Course of Study: Arts Education* (Bulletin 1998, No. 17) provides the framework for the K-12 arts education program in Alabama's public schools. Content standards in this document are minimum and required (Ala. Code ¤16-35-4). They are fundamental and specific but not exhaustive. In developing local curriculum, school systems may include additional content standards to reflect local philosophies and add implementation guidelines, resources, and/or activities, that, by design, are not contained in this document.

The 1997-98 Arts Education State Course of Study Committee used these documents in developing the minimum required content: *National Standards for Arts Education: Dance, Music, Theatre, Visual Arts; Opportunities-to-Learn Standards for Arts Education: Dance, Music, Theatre, Visual Arts.*

In addition, committee members attended state, regional, and national arts education conferences; read articles in professional journals and other publications; reviewed similar arts education curriculum documents from other states; listened to and read statements from interested individuals and groups throughout the state; used each member's academic and experiential knowledge; and discussed issues among themselves and with colleagues. Finally, the Committee reached consensus and developed what it believes to be the best possible arts education curriculum for Alabama's K-12 students.

Acknowledgments

This document was developed by the 1997-98 Arts Education State Course of Study Committee composed of early childhood, intermediate, middle school, high school, and college educators appointed by the State Board of Education and business and professional persons appointed by the Governor (Ala. Code ¤16-35-1). The Committee began work in April 1997, the State Board received this document in January 1998, and considered it for adoption in February 1998.

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Alabama Course of Study: Arts Education
An Introduction

Arts Education is enjoying a promising period of renewal because of enduring concerns about the quality and composition of American education and the arts education community's active involvement in the education reform movement at all levels. In 1988, *Toward Civilization: A Report on Arts* analyzed elements of the arts education world–curricula, teachers of the arts, testing, and leadership—and concluded that "basic arts education does not exist in the United States today.[1] Examination of those elements supports the argument for arts education reform and the inclusion of a comprehensive, sequential arts education program for K-12 students.

In recent years, education reform has evolved to an emphasis on "systemic" change to transform what and how students learn. High expectations for all students and curricula standards are primary strategies for reform. The Educate America Act of 1994 embodies the national consensus of raising expectations for all students and meeting high academic standards in core subjects including the arts. The Improving America's Schools Act reinforces the importance of the arts in relation to other subjects and as vital subjects in and of themselves. That same year, the *National Standards for Arts Education* were released. These voluntary standards specify what students should know and be able to do in Dance, Music, Theatre, and Visual Arts at various developmental levels in their K-12 experience. In 1996, higher academic standards were adopted by the Alabama State Board of Education requiring students to complete successfully one-half unit of arts education for graduation.

The arts have intrinsic value and are worth experiencing for their own sake providing benefits that are not available through any other means. Because each art discipline appeals to different senses and expresses itself through the different media, each adds a special richness to the learning environment. Studies have shown that arts education in schools:

- Provides greater motivation to learn in all subjects.
- Increases attendance rates for students and teachers.
- Raises test scores including standardized achievement tests.
- Engages students more fully in the learning process.
- Gives teachers a sense of renewal and challenge, especially when the arts are integrated with other subjects.
- Develops higher-order thinking and problem-solving skills.

Encouraging imagination and discovery through the arts will better prepare students for the challenges of the next century. For all these reasons and many more, the arts are a part of the human experience; indeed, we depend on the arts to carry us toward the fullness of our humanity. Valuing, practicing, and knowing about the arts are fundamental to the development of students' inds and spirits. That is why in any civilization, the arts are inseparable from the very meaning of "education."[2]

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[1] National Endowment for the Arts, *Toward Civilization: A Report on Arts Education* (Washington, D.C.: NEA, 1988):13.

[2] Consortium of National Arts Education Associations, *National Standards for Arts Education: Dance, Music, Theatre, Visual Arts* (Reston, VA. Music Educators National Conference, 1994): 5.

Alabama's K-12 Arts Education Program
The Conceptual Framework

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Arts Education : The Conceptual Framework

The Alabama K-12 Arts Education Program as illustrated in the conceptual framework design on the previous page establishes a vision of arts education as a basic component for all students' education.

The four art disciplines of study include: Dance, Music, Theatre, and Visual Arts. These disciplines are depicted on the diagram as equal and yet interlocking. The circular configuration portrays the energy that is ever present in the arts.

Each arts discipline has its own subject matter, concepts, skills, vocabulary, and a means of communication and expression. The arts disciplines are interlocked through common elements and principles of instruction. They are linked in production, cultural and historical significance, critical analysis, and aesthetics. All have provided indicators of civilization throughout time.

The interdisciplinary component represented in the center of the diagram can be found when one or more of the circular forces (art disciplines) are combined. There are many opportunities to integrate the arts when a comprehensive arts program is provided. Only then will students in Alabama be given the opportunity to fulfill their individual needs, talents, and dreams.

Arts Education Purpose

The primary purpose of a comprehensive Arts Education K-12 program is to establish a vision for arts education as a basic component of all students' education. It is also designed to assist classroom teachers and arts specialists in making creative decisions about the arts education instruction in their classrooms.

Arts Education Goals

The first goal of the Arts Education K-12 program is to provide a broad-based educational program for students that includes studying the history of the arts disciplines (dance, music, theatre, and visual arts); learning to interpret and analyze works of art and performances; producing works of art; and developing both the creative and appreciative dimensions of the arts disciplines. The second goal is to assist school systems in providing a more balanced K-12 curriculum; third, to reduce the disparity between the *written* curriculum and the *taught* curriculum; and finally, to facilitate teachers' making connections to other subject areas regardless of the grade level.

In line with the voluntary national standards, the minimum content standards in this document ask that by the time students have completed high school, they should be able to communicate at a basic level in one of the four arts disciplines; use appropriate vocabularies, materials, tools techniques, and modern technologies when creating, performing, and responding to the arts; analyze works of art from aesthetic, historical, literary, and cultural perspectives; have familiarity with exemplary works of art from a variety of cultures; recognize influences of the arts in everyday life; and relate arts knowledge and skills across the arts disciplines and other core subjects.

Every child can benefit from a sequential and systematic arts education. Regardless of background, each is entitled to learning experiences in and through the arts. The business community has come to recognize the correlation between skills acquired through an arts education curriculum and skills needed for preparation for a job. These skills were outlined in a report issued by the US Department of Labor and called for workers to be able to work in teams and to possess communication and problem-solving skills, creative thinking, self-esteem, imagination and invention, and personal management skills. These same skills are developed through instruction in the arts disciplines.

Arts Education Scope and Sequence

The sequence of arts education curricula requires a progression from exploration to specific skill development. At each grade level, students are expected to demonstrate knowledge and skill development in aesthetic valuing, historical and cultural development, creative expression, and perception. Each of the four arts disciplines contained in this document presents content standards for elementary students. K-2 students discover knowledge and explore content and skills within the standards of each art discipline. From Grades 3-6, students build on the knowledge and application skills developed in the earlier grades. The standards at Grades 7-8 become more rigorous to prepare students for the graduation requirement in arts education for students graduating from Alabama schools. High school arts discipline standards allow students with middle school arts experiences to specialize in one or more arts disciplines early in their secondary careers. Students entering an arts program for the first time in high school can benefit from a course in the arts or, after developing a foundation of arts skills, can specialize in an art discipline prior to graduation. A section in Appendix E specifies minimum requirements for a Humanities course which can be offered for arts education credit.

Habits of the Mind

This Course of Study presents teachers with foundational standards for students to learn in, about, and through the arts. As they work within the arts, students draw upon their creativity, perception, and memories as sources of inspiration. They learn to take risks, and value individuality and originality in themselves and others. Students learn to analyze and make informed judgments about works of art. Effective teachers pay attention to the ways in which students ask questions, solve problems , and create knowledge. These aspects are called "habits of mind" and include learning by doing, interacting with others, and reflecting. Through the arts, students develop powerful ways of perceiving, reflecting, behaving, and contributing that stay with them throughout life. Creative and critical thinking are two habits of the mind learners develop through the arts are:.

Fostering Creative Thinking Through the Arts

The rapid advances in knowledge and the myriad changes all around us as we begin the Twenty-first Century, convince today's educator that simply teaching information to our students is inadequate to the task of preparing them for the world they will face.

Traditionally, students have spent almost all of their time in school just getting the facts. Study has usually involved memorization, drill, and regurgitation of those facts. These factors indeed are important, as facts form the foundation for thinking. Unfortunately, however, often the lesson does not go beyond the facts, thereby neglecting the primary task that must be accomplished as students are prepared for their futures: that of teaching them to think. The arts provide many opportunities for students to think creatively enabling them to develop and refine problem-solving skills.

Students can be encouraged to become more creative. Dr. Paul Torrance, a major researcher in the area of creativity, characterizes creativity with four behaviors: fluency, flexibility originality, and elaboration.

Fluency is the ability to produce many ideas. The value of fluency is that a large number of ideas are more likely to produce an original idea than a small number. For example, in a lesson on rocks, students are asked to list many uses for rocks. In order to encourage fluency, the teacher rewards the student who is able to list the most uses for rocks. In a theatre or dance class, the teacher may ask students to produce many body movements that convey surprise. The number of separate ideas that students can generate is important in developing fluency.

Flexibility is the ability to produce many kinds or categories of ideas. Flexibility helps to produce large numbers of ideas through the production of categories. For example, in another lesson on rocks, students are asked to list many kinds of rocks. Primary students might list big, small, yellow, brown, gritty, round, smooth, fat, or heavy. Fluency would describe the number of kinds of rocks listed, but flexibility would describe the ability to think of many categories of rocks, such as sedimentary, metamorphic, igneous, rocks with industrial uses, and rocks used for jewelry.

Originality is the heart of creativity. An original idea is a unique, one-of-a-kind idea. Students can be encouraged to think of original ideas by being instructed to "think of something no one else will think of." For example, in a math lesson on shapes, students are given cutouts of two squares and a triangle. The students are to arrange the shapes on a piece of construction paper to form an object. A common response might be a rocket with the squares lined up vertically and the triangle on top. If the students are instructed to use the shapes for many objects (fluency) and many kinds of objects (flexibility) and encouraged to "think of something no one else will think of" before gluing down the shapes, the likelihood for producing an original idea is greatly enhanced. Some students might even think of changing the form of the materials by folding one or more of the shapes or by allowing one or more of the shapes to extend over the edge of the construction paper. If the students have been exposed to "pop-up" or "lift-the-flap" books and many works of art, original ideas are more likely to result.

Elaboration is the ability to add details to further explain an idea. In writing, elaboration includes the use of descriptive adjectives to help the reader visualize settings, characters, and actions. In theatre, elaboration includes props, settings, sound, and lighting. In the math activity described above, encouraging students to add lines, other shapes, or words to help communicate their ideas will foster the elaboration aspect of creativity.

Fostering Critical Thinking Through the Arts

Educators have long recognized that students can become better thinkers through classroom activities, questioning, and problem solving. Teaching the arts throughout the curriculum, as well as in arts classrooms provides opportunities for teachers to encourage students to think critically. One way to describe critical thinking behaviors is through Bloom's Cognitive Taxonomy. Bloom's Taxonomy describes both lower-level thinking skills (analysis, synthesis, and elaboration). Numerous studies have shown that teachers rarely engage students in thinking at critical or higher levels, yet successful living demands these skills. Although students should be engaged in critical thinking throughout the curriculum, the arts especially provide exciting and motivating opportunities for this to occur.

The lower levels of Bloom's Taxonomy include knowledge, comprehension, and application. Knowledge is simply knowing. Activities or questions that ask students to label, list, or name are at the knowledge level. Comprehension means understanding. Defining terms or retelling information in the student's own words are examples of questions and activities at the comprehension level. Application requires more thinking but is still considered to be at a lower cognition level. When students find errors, such as in editing or working math problems using previously taught skills, they are at the application level of thinking. These three levels of thinking—knowledge, comprehension, and application—are very important since they form the foundation for higher-order or critical thinking and are usually employed in classrooms.

Though knowledge, comprehension, and application are necessary, students also need to be led to the higher levels of thinking: analysis, synthesis, and evaluation. Analysis is the ability to take things apart, to look at all the small parts that make up the whole or to discover why things are as they are. When students compare, decode, order, observe, or classify, they are analyzing. In science, we ask students to compare a plant cell and an animal cell. The thinking process they use includes looking closely at the small parts of both cells and pointing out the differences and similarities. In an art class or in a science class, students might be asked to compare a real tree with an artist's painting of a tree. Comparing the timbre or sound of the clarinet and trumpet or comparing the works of two or more artists, composers, dancers, or playwrights are examples of activities that involve students in critical thinking.

Another kind of analysis activity allows students to classify items or ideas using the student's own categories. For example, a student is given several prints of artwork. The student might choose to classify the prints by artist, style, medium, subject or in countless other ways.

Analogies, such as, "hand is to glove as foot is to shoe" are another form of analysis. Thinking of analogies in the arts is fun and thought provoking. A simple example would be "ears are to music as eyes are to paintings." The teacher may construct the stem and have students complete the analogy or the students can construct the whole.

Decoding is also analysis. Some students learn to read by decoding. Learning to read music is an example of this skill. Young students can be given a toy instrument such as a xylophone with colored bars and color-coded musical notation. As they use the music to choose which bar to strike, they are decoding.

Synthesis is putting things, information, or ideas together in a new way. It is creativity. Composing, changing, designing, and reconstructing are forms of synthesis. In a language arts classroom, creative writing is a synthesis activity. Arts activities that require this type of critical thinking include making up new words to familiar tunes, composing music, producing all kinds of original visual arts, performing dramatic improvisations, and dancing original or improvisational dances. Students can work alone or in small or large groups to develop the creative skill of synthesis.

Evaluation is the highest level in Bloom's Taxonomy. Evaluation, in this sense, means to assess. Deciding, critiquing, ranking, measuring, weighing, and judging are other words for evaluation. In our world, people use this skill daily. Deciding what to wear to school each morning depends on such criteria as the weather, availability, acceptability, cleanness, and fit of a person's wardrobe. Choosing a restaurant for a meal depends on such factors as price, service, cleanliness, location, and type of food offered. In classrooms, however, students are rarely given opportunities to master the skills associated with evaluation. When students are given choices such as which book to read, which topic to write about, or which composition to perform, they are developing skill in evaluation. Helping students set criteria for judgment will result in better decisions. For example, in selecting a book to read, the students, with the teacher's help, might set the following criteria: Not Read Before, In School Library, At Least 50 Pages in Length.

Many evaluation activities are possible in the arts. After studying many artists throughout the year, students might have an art exhibit. For the exhibit, each student could select one print by one of the artists studied. Then, the students with the teacher's help could determine the criteria and develop a form for scoring. Students would then evaluate the prints in the exhibit. This activity gives students the opportunity to make knowledgeable judgments. This process is also extremely useful in student self-assessment activities. What better way to improve one's work than to set criteria for self-judgment? Other assessment activities within the arts include evaluating characterization in a theatre performance, selecting a program of music for performance, or deciding which artists had the greatest impact in the development of each of the arts. School should be a place where students develop good thinking skills that will serve them well throughout their lives. Using activities and questions at the analysis, synthesis, and evaluation levels of Bloom's Taxonomy will provide this opportunity.

To foster critical thinking in the classroom:

Do…

- Plan activities and questions at all cognitive levels.
- Allow students choices whenever possible, and help students set criteria for making these choices.
- Make sure students begin thinking about new ideas, concepts, or material at the knowledge level and proceed up the taxonomic hierarchy. A student needs to know and understand facts before critical thinking can take place.
- Allow at least three to five seconds after posing a critical thinking question to give students time to think.
- Praise students for thinking.
- Probe for in-depth thinking.

Don't…

- Hurry students to make a choice or judgment.
- Accept wrong or surface answers.

Directions for Interpreting the Minimum Required Content

1. **CONTENT STANDARDS** are statements that define what students should know and be able to do. In this document, the content is listed as content standards. The order in which content standards are listed is not intended to convey a sequential order for instruction. A content standard may describe a concept or skill that can be addressed throughout the school year.

2. Content standards describe what students should know or be able to do at the conclusion of a course. Each content standard contains a **STEM** that completes the phrase, "Students willÉ."

Students will

Select subjects, symbols, and ideas from daily life to use as subject matter for art.

(Visual Arts Grades 9-12 - Content Standard 18)

3. Additional minimum required content may be listed under a content standard stem and is denoted by a bullet (•) or a hyphen (-). The **ADDITIONAL CONTENT** provides further specificity for the content standard.

Students will

Demonstrate moving in different directions, using various locomotor movements.

- Forward
- Backward
- Sideward

4. **EXAMPLES** clarify content standards. They are illustrative but not exhaustive. Teachers may choose to add to or substitute examples when planning instruction. References to literary selections are meant to provide direction only. Other titles may be equally as appropriate.

Students will

Write scripts using formats for stage directions.

Examples: Tom: *(enters left)* Here I am!
Mary: I found it there. *(moves downstage center)*

(Theatre Grades 6-8 - Content Standard 13)

5. **CONNECTIONS** are direct references to instructional activities in other disciplines and content areas.

Students will

Analyze meters.

Connections: Compare measurements of length (mathematics).

(Music Grade 4 - Content Standard 23)

Dance
An Introduction

What is Dance?

Dance is a way of moving that is different from all other types of "functional" movements. Dance is movement that expresses emotions, thoughts, and ideas. Dance uses the body as the instrument and movement as the medium.

Why include Dance in the Curriculum?

Dance, along with the other arts, has existed throughout human history as a way of knowing and making sense of one's experiences in the world. Dance education awakens the kinesthetic movement sense enabling full perception of one's own movement and that of others. It facilitates aesthetic perception, enabling one to become aware of aspects of the world that might otherwise remain unnoticed including form, design, and relationships.

Dance education allows individuals to communicate with others in a way that is different from the written or spoken word or other visual or auditory symbols. Use of movement in dance allows individuals to give form to inner thoughts and feelings.

Dance involves cognitive, affective, and physical skill development. Dance

- encourages critical thinking skills through problem-solving activities.
- increases self-esteem through social interaction and cultural awareness.
- develops physical and neurological functioning through gross and fine motor activities.

Vision for Dance Education

The arts should be an integral part of the educational program for all students. For the first time in the state of Alabama, a framework in Dance has been developed for Grades K-12. This framework provides the opportunity for all Alabama students to have access to dance education, beginning with simple dance movements and progressing to formal dance technique training. It will empower teachers with the opportunity and ability to give students an understanding and life-long appreciation of the universal joy of dance.

Connections

Multicultural

Through dance education, students come to an understanding of their own culture and begin to respect dance as a part of the heritage of other cultures. As they learn and share dances from around the globe as well as from their culture, students gain skills and knowledge that will help them participate successfully in a diverse society.

Inclusion

An education in the arts opens the door for children to reach their full potential, not only as people making art but as complete human beings. Because the arts encourage individualized forms of expression, arts education offers students with special needs a uniquely rich opportunity for positive experiences. Differences and originality are applauded. In the arts, students with special needs can freely release their own creative powers.

Interdisciplinary

Many of the dance content standards in this document strengthen and reinforce interdisciplinary connections. Those connections that are most readily noticeable relate to critical thinking skills that involve identifying, analyzing, interpreting, comparing, and defining. Dance content standards that employ the use of problem solving and reasoning indirectly correlate with many objectives of standardized achievement tests. More direct correlation between the other content areas and dance can be found in the following subject areas:

Math: studying numeration, measurement, spatial sense, symmetry, shape, sequence, angle, radius, and diameter
Language Arts: using expression and writing exercises
Science: studying energy, motion, force, gravity, and anatomy
Social Studies: studying geographical areas, historical time periods, and cultures
Health and Physical Education: studying physical fitness, body image, group relationships

The connection between dance and the other arts disciplines is integral. The correlation between the other arts disciplines and dance can be seen with the following:

Visual Arts: awareness of shapes, textures, qualities of movement
Music: rhythmic patterns, musical phrasing, overall mood
Theatre Art: character development, projection, dynamics

Technology

Technology focuses on the creation of concepts. The arts take those concepts and brin them to life. The use of technology assists students in the visualization of ideas that ca then be expressed through movement and dance. Technology can be used in planning, implementing, producing, assessing, and documenting.

Technology is constantly evolving and advancing. The Dance framework allows for th constant change, providing teachers and students with guidelines and suggestions that will give students opportunities to explore sound media, video media, and computer software. Technology provides students with interaction opportunities and production capabilities; and it encourages self-exploration and creation through software that allows students to compose their own music and sound accompaniment.

An understanding and use of technology in dance is vital to the education of every student. The concepts and creative skills that technology facilitates will provide a solid basis for personal growth and success in this global world.

Implementation

The framework proposes a graduated approach to Dance education. A progression of conceptual knowledge and physical skills has been outlined. The content standards are designed to be developmentally appropriate. Grades K-6 standards address fundamental affective, cognitive, and motor skill development. Grades 7-8 standards reinforce the K-6 standards and introduce technical concepts of Dance. Grades 9-12 standards build upon the 7-8 standards and progress to graduated levels of advanced technical skill development.

Dance facilities should be conducive for movement and free of obstacles and distractions. Flooring should be suitable for Dance in order to avoid injury. (See Dance-Related Resources—Facility.)

Instructors should be enthusiastic, trained, informed, and capable of establishing well-defined goals and objectives for the inclusion of Dance within the school curriculum. Both the Dance specialist and non-specialist should be able to facilitate classes in Dance/Movement and Dance that encompass creative thinking, skill development, self-expression, and an appreciation and acceptance of uniqueness and individuality.

Assessment

Assessment must be conducted to provide comprehensive information on students' knowledge and skills. It should

- examine and report on developing abilities of students.
- connect with the students' real-life experiences enabling them to use their personal knowledge.
- assess the student's knowledge, attitudes, and performance in the modalities and characteristics of dance as well as verbal or written modes.
- address both process and products.
- include critical judgment in which descriptive information on students' performances as well as numerical data.

Assessment should be oriented toward the demonstration of student learning and should produce information that is useful to students, parents, teachers, administrators, and policy makers. A variety of assessment methods is appropriate including portfolios, written responses, interviews, observations, and performance.

Alabama Course of Study: Arts Education
The Conceptual Framework for Dance

The goal of the Dance program is for Alabama students to become educated in the creative art discipline of Dance. The program addresses bodily-kinesthetic intelligence through sequential experiences and skill development for all students. To accomplish this goal the program encompasses four dimensions of Dance. It is organized according to the five Dance goals/strands and is specified by content standards that prescribe the minimum content for each grade level (K-12). The elective program for high school is designed to meet the arts education requirement for graduation.

The Dimensions of Dance

Physical: the development of bodily motor skills and neurological functions through Dance processes and applications

Cognitive: the acquisition of knowledge through the use of creative problem solving and critical thinking

Emotional: the communication of feelings, thoughts, and ideas through dance expressions and the capacity to appreciate Dance as an art form

Social: the enhancement of self-esteem through social interaction and cultural awareness

Dance Goals/Strands

The national standards for Dance education provide the basis for the organizational structure of the Dance program through the following goals/strands.

Movement Elements and Skills: Understand and demonstrate movement elements and skills in performing dances.

Creation, Production, and Evaluation: Demonstrate choreographic principles, processes, and structure to create, communicate, and evaluate dance.

History and Culture: Perform and comprehend dance from various cultures and historical periods.

Interdisciplinary: Relate dance and other disciplines.

Technology: Integrate technology and dance.

Content Standards

Grade-level content standards provide a sequential and developmental Dance education program. The standards contain the minimum content required to achieve these goals successfully.

Implementation of this program will be enhanced with the development and use of local curriculum guides and lesson plans. Professional development, training of teachers and staff, and adequate resources must be provided to support effective Dance instruction.

Kindergarten - Second Grade Dance

The Dance education program in Grades K-2 is designed to provide a structure for assisting teachers in developing instruction to guide students in discovering ways to express themselves through movement. Dance education at this level serves as the foundation for a sequential dance movement program based on students' developmental characteristics.

At this age, children learn through exploration of their environment. Instruction should include opportunities to explore, integrate, analyze, communicate, and apply movement skills and concepts. The primary emphasis is on the introduction, identification, and development of locomotor and non-locomotor (axial) movements, as well as the elements of time, space, and energy/force. Students become engaged in body awareness that promotes a recognition and appreciation of self and others.

This level includes the study of dances from various cultures and historical periods, providing the student with an understanding and appreciation of the world's cultures. Students at this level begin to see the connections between dance and other disciplines, such as healthful living, math, science, language arts, and, of course, the other arts disciplines of music, visual arts, and theatre.

The content standards are not intended to be rigid, mastery requirements, but are intended to be minimum. The primary concern in these early grades should be on developing and enhancing the students' creativity, not the perfection of technical skills. The teacher should include many opportunities for the creation of structured choreographed activities, allowing students to develop their skills, knowledge, and creativity on individual time-tables. A variety of appropriate learning experiences will lead students from one level of understanding and skill level to the next.

Exposure to technology will occur through the use of cassette tapes, CD-ROMs, videos, and age-appropriate software application programs.

Safety, cooperation, and classroom etiquette are daily concerns.

Kindergarten
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.

   Example: sitting on floor with a straight back

2. Identify and demonstrate basic locomotor movements.
   - Walking
   - Running
   - Jumping
   - Hopping
   - Skipping
   - Leaping
   - Sliding
   - Galloping

3. Identify and demonstrate nonlocomotor/axial movements.

   Examples: bending, stretching, twisting, swinging

4. Identify and demonstrate movement at different tempos.

   Examples: moving rapidly to the "William Tell Overture" by Rossini, moving slowly to "Lullaby" by Brahms

5. Create shapes with the body at high, middle, and low levels from the floor.

   Examples: moving into a curved line on three different levels

6. Move in personal and general space.

   Examples: reaching in all directions without touching anyone or anything, moving across the floor without touching others

Creation, Production, and Evaluation

7. Create sequences that have a beginning, middle, and ending.

8. Improvise movement sequences.

9. Discuss and show emotions through movement.

   Examples: walking sadly, walking happily

10. Identify the use of the elements in a dance.
    - Time
    - Space
    - Force

11. Discuss opinions about dance compositions.

History and Culture

12. Perform folk dances from various cultures.

13. Perform dances from various time periods.

    Example: "Skip To My Lou"—Nineteenth Century American

14. Discuss the music and dances from other cultures and time periods.

Interdisciplinary

15. Discuss the connection of healthy eating and resting to dance performance.

16. Discuss the effect that dance as an exercise has on the body.

    Example: developing strength

17. Create dances using math concepts.

    Example: forming shapes such as a square

18. Create dances from various nursery rhymes (reading).

19. Create dances based on themes from science.

    Example: depicting the life of an animal

Technology

20. Explore the use of technology through the use of tape recorders.

    Example: audio taping environmental sounds for dance accompaniment (dogs barking, doors slamming, water running)

First Grade
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.

   Example: back straight, sternum high while standing

2. Demonstrate moving in different directions using various locomotor movements.
   - Forward
   - Backward
   - Sideward

3. Demonstrate laterality.

   Example: distinguishing right side from left side

4. Combine two or more nonlocomotor/axial movements.

   Examples: bending eight counts, stretching eight counts

5. Demonstrate accuracy in moving to a musical beat and responding to changes in tempo.

   Example: marching to beat of drum with fast and slow tempo

6. Create shapes with the body at high, middle, and low levels from the floor.

   Example: forming symmetrical and asymmetrical shapes on three different levels

7. Define and move in personal and general space.

   Examples: reaching in all directions without touching anyone or anything, moving across the floor without touching others

8. Demonstrate kinesthetic awareness in performing movement skills.

   Example: sensing changes in body position

9. Demonstrate movements using a variety of pathways/floor patterns.

   Example: making a figure eight

10. Define appropriate dance vocabulary.

    Examples: personal space, general space, locomotor movement, axial movement

Creation, Production, and Evaluation

11. Create sequences that have a beginning, middle, and ending.

12. Improvise movement sequences.

13. Perform choreographic structure using AB form.

    Examples: creating dance theme A and dance theme B

14. Discuss and use basic locomotor patterns to express feelings.

    Example: skipping happily, jumping angrily

15. Observe and discuss how dance is different from other movement.

    Example: comparing a jump shot in basketball with a jump in first position

16. Compare different endings to dances.

17. Describe the use of the elements in a dance.
    - Time
    - Space
    - Force

18. Discuss opinions about dance composition.
    - Emotional reaction
    - Time: metric, organic

History and Culture

19. Discuss and perform folk dances from various cultures.

20. Discuss and perform dances from various time periods.

Dance 1st

Interdisciplinary

21. Discuss the relationship of healthy eating and resting to dance performance.

22. Discuss the effect that dance as an exercise has on the body.

    Examples: strength, flexibility

23. Create dances using math concepts.

    Examples: forming shapes, counting beats

24. Create dances from various short stories (reading).

25. Create dances based on themes from science.

    Example: dancing the metamorphosis of a butterfly

Technology

26. Explore the use of technology through a variety of compact discs for dance accompaniment.

    Examples: playing soundtracks such as "Westside Story," mood music such as "Mannheim Steamroller"

Second Grade
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.

   Example: executing demi-pliés with knees over feet

2. Demonstrate moving in different directions using various locomotor movements.
   - Forward
   - Backward
   - Sideward
   - Circularly
   - Diagonally

3. Demonstrate laterality.

   Example: moving left to right on cue

4. Demonstrate nonlocomotor/axial movement qualities using a variety of energy/force.

   Examples: percussive rise, sustained fall

5. Move with accuracy to a musical beat responding to changes in tempo.

   Example: skipping and clapping according to rhythm and tempo

6. Create shapes with the body at high, middle, and low levels from the floor.

   Example: making shapes with a partner on three different levels

7. Move in personal space (axial) and general space (locomotor) using a variety of pathways.

   Example: making a figure eight

8. Demonstrate kinesthetic awareness in performing movement skills.

   Example: sensing changes in body tension

9. Define appropriate dance vocabulary.

   Examples: personal space, general space, locomotor movement, axial movement, percussive, sustained, tempo

Dance 2nd

Creation, Production, and Evaluation

11. Create sequences that have a beginning, middle, and ending.

12. Improvise movement sequences.

13. Perform choreography using ABA form.

    Example: creating dance theme A, creating dance theme B, then repeating dance theme A

14. Discuss and show emotions using basic locomotor and non-locomotor patterns to express feelings.

    Examples: galloping happily, twisting angrily

15. Discuss how dance is different from other movement.

    Example: comparing a catcher's position to grand pli□

16. Identify the relationships between beginnings and endings in dances.

17. Compare the use of elements in dances.
    - Time
    - Space
    - Force

18. Discuss opinions about dance composition.
    - Emotional reaction
    - Time
    - Space

History and Culture

19. Compare and perform folk dances from various cultures.

20. Compare and perform dances from various time periods.

Interdisciplinary

21. Explain the relationship of healthy eating, resting, and exercising to dance performance.

22. Explain the effect that dance as an exercise has on the body.

    Examples: strength, flexibility, coordination

23. Create dances using math concepts.

    Examples: forming shapes such as triangles, circles; counting beats and steps; creating body symmetry

24. Create dances from poems and narratives (reading).

25. Create dances based on themes from science.

    Example: depicting the rotation of the planets

Technology

26. Explore the use of technology through various media for dance accompaniment and interaction.

    Examples: compact discs, CD-ROMs, videos, audio tapes

Third Grade - Sixth Grade
Dance

In Grades 3-6, students continue to develop a foundation of basic motor skills. Locomotor and non-locomotor skills continue to be refined and combined with other skills. At this level, students have a more highly developed sense of balance and improved body control. Students in the age group begin to build competence and confidence in their ability to perform the mature form of most basic movement skills.

Students continue to study the elements of time, space, and energy/force. Activities should be designed that encourage students to express their own ideas and feelings as they engage in creative problem-solving. The process of creativity should be more important than the final product. The teacher should include many opportunities for creative or structured choreographed activities, allowing students to develop their skills, knowledge, and creativity on individual time-tables. A variety of age-appropriate learning experiences will lead students from one level of understand and skill level to the next.

Interdisciplinary activities and connections to other disciplines and other core curricula should be included in the teacher's instructional approaches to teaching dance. Examples which relate to healthful living, language arts, math, and science are included.

Studying dances from other cultures and time periods expands the students' knowledge and understanding of the people of the world.

The use of technology is expanded to include age-appropriate multi-media software, production of videos and sound accompaniments using tape recorders/players.

Cooperation, collaboration, and fostering positive interactions with teachers and peers are emphasized at this age.

Third Grade
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.
   Example: performing relevés with shoulders aligned over hips
2. Refine the eight basic locomotor movements.
   Example: working toward elevation in a skip and pointing toes
3. Demonstrate laterality.
   Example: beginning a movement pattern on the right foot, then beginning the same movement pattern on the left foot
4. Refine non-locomotor/axial movements.
   Example: increasing range of motion when touching toes
5. Combine locomotor steps in sequences.
6. Demonstrate accuracy in moving to a musical beat and responding to changes in accents.
   Example: clapping a blues rhythm, then clapping a rap rhythm
7. Perform movements at high, middle, and low levels from the floor.
8. Maintain personal space while moving through general space using a combination of straight and zigzag lines.
9. Heighten kinesthetic awareness in performing movement skills.
   Examples: pointing toes, straightening knees in a jump
10. Recognize dance from two different disciplines.
    Examples: ballet, tap, modern
11. Define appropriate dance vocabulary.

Examples: non-locomotor: pli□, relev□
locomotor: saut□ (hop), chass□ (slide)

12. Describe the elements used in a dance.

    Examples: space-direction, time-tempo, energy-sustained

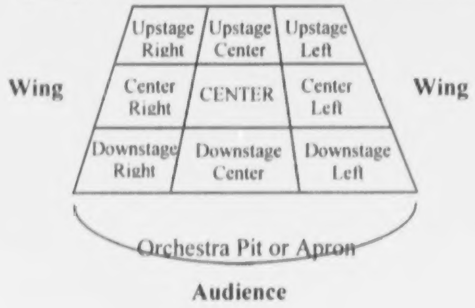
13. Perform movement sequences without assistance.

Creation, Production, and Evaluation

14. Define terminology associated with choreographic principals, processes, and structures.

15. Define and demonstrate stage directions.

    Examples: upstage, downstage, stage right, centerstage


Upstage Right
Upstage Center
Upstage Left
Wing
Center Right
CENTER
Center Left
Wing
Downstage Right
Downstage Center
Downstage Left
Orchestra Pit or Apron
Audience

16. Demonstrate consistency in including a beginning, middle, and ending to all choreography.

17. Demonstrate contrasting choreographic principles.

    Examples: fast-slow, high-low, happy-sad

18. Demonstrate improvisation, leading, following, and mirroring.

19. Demonstrate the ability to work alone and cooperatively with others in creating and learning dances.

20. Demonstrate AB, ABA, canon, and narrative structures (dance that tells a story).

21. Discuss the purposes of dance.

    Examples: ritual; celebration; entertainment; expression of ideas, thoughts, and feelings

Dance 3rd

22. Demonstrate the difference between pantomime and dance.

23. Create dance sequences that communicate emotion.

    Examples: fear, anger, surprise

24. Choose from multiple solutions to dance problems the most interesting solutions and explain reasons for the choices.

    Examples: small groups choreographing a study, class observing, and discussing preferences and reasons

25. Discuss opinions about dance compositions with peers in a positive and constructive manner.

26. Contrast dance compositions using the elements of dance.

    - Space (level and direction)
    - Time (rhythm and tempo)
    - Force (sustained and explosive)

27. Evaluate choreography in regard to a viewer's emotional reaction.

History and Culture

28. Analyze and perform dances from different time periods.

29. Analyze and perform folk and/or classical dances from America and various cultures.

    Examples: performing a dance from a different culture or time period learned from a community resource dancer, locating on a map the country of origin of a given dance, writing a report about the country from which the dance comes

30. Discuss the role and importance of dance in various cultures.

Interdisciplinary

31. Explain the relationship of dance to a healthy body.

    Examples: strength, flexibility, endurance, coordination, balance

32. Explain ways to prevent dance injuries.

33. Create dances using another art form as the motivator.

Example: Shel Silverstein's books: *Where the Sidewalk Ends*, *A Light in the Attic*; specific poems: *Standing Is Stupid*, *Fancy Dive*; Christina G. Rosetti's poem *Who Has Seen the Wind*

34. Discuss the relationships between dance and other core disciplines

Examples: mathematics – geometric shapes of dance patterns

Technology

35. Explore the use of various sound media for creating sound accompaniment.

36. Evaluate performances and compositions using technology.

Example: using video camera to film other students performing, playing computer-generate student choreography

Fourth Grade
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.
   Example: sauté in second position with head centered over shoulders
2. Combine two or more locomotor movements in a repeating pattern.
   Example: running and leaping, then running and leaping
3. Demonstrate laterality.
   Example: turning right, then turning left
4. Combine two or more non-locomotor/axial movements using different energies.
   Examples: swinging, vibrating, exploding
5. Demonstrate accuracy in moving to a musical beat and responding to changes in meter.
   Example: moving to waltz beat 3/4 meter, moving to duple meter 4/4
6. Perform movements on high, middle, and low levels from the floor.
7. Maintain personal space while moving through general space using a combination of straight lines, curving lines, and zigzags.
8. Heighten kinesthetic awareness in performing movement skills.
   Example: lifting the leg with knees straight and toes pointed
9. Recognize a variety of dance forms.
   Examples: ballet, tap, modern, jazz, African dance form, folk
10. Describe the elements used in a dance.
    Examples: space-levels, time-accents, energy-percussive
11. Perform movement sequences without assistance.

Dance 4th

12. Transfer a spatial pattern from the visual to the kinesthetic.

    Example: clapping the pattern of the windows in a room

13. Define appropriate dance vocabulary.

    Examples: mirroring, improvisation, choreography

Creation, Production, and Evaluation

14. Define terminology associated with choreographic principals, processes, and structures.

15. Demonstrate consistency in including a beginning, middle, and ending to all choreography.

16. Demonstrate contrasting choreographic principles.

    Examples: fast-slow, percussive-sustained, high-low

17. Demonstrate improvisation, leading, following, and mirroring.

18. Demonstrate the ability to work alone and cooperatively with others in creating, learning, and performing dances.

19. Demonstrate AB, ABA, canon, narrative structures, call and response.

20. Discuss the purposes of dance.

    Examples: ritual, celebration, entertainment, expression of ideas

21. Demonstrate the difference between pantomime and dance.

22. Explain ways in which different accompaniments (sound, music, words) affect the meaning of a dance.

23. Explain the manner in which lighting and costume contribute to the meaning of a dance.

24. Create dance sequences with a partner that show emotional action and reaction.

    Example: one receiving a new toy, the other receiving nothing

25. Choose from multiple solutions to a dance problem the most interesting solution and explain reasons for the choice.

    Examples: order of sequences, incorporating levels versus using one level standing

26. Discuss opinions about dance compositions with peers in an objective, positive, and constructive manner.

27. Contrast dance compositions using the elements of dance.
    - Space—pathways and shapes
    - Time—accent and phrase
    - Force—vibratory and sustained

28. Evaluate choreography in regard to a viewer's emotional reaction.

Dance 4th

History and Culture

29. Use dance to make connections to Alabama History.

    Example: performing traditional dances of the Tuskaloosa Indians

30. Perform dances from different time periods and discuss the way in which the mood of the time period affects the dance.

31. Study a culture from another country emphasizing the importance of dance.

    Examples: using a community resource dancer, locating a country on a map, using a travel video, locating on a map the country of origin of a given dance, writing a report about the country from which the dance comes, creating a story board about the country from which the dance comes

Interdisciplinary

32. Relate ways in which dance creates a healthy body through the development of strength, flexibility, endurance, coordination, and balance.

33. Explain ways to prevent dance injuries.

34. Create a dance using another art form as the motivator.

    Example: choreographing poetry by Shel Silvestein—"Ladies First," "Twistable Turnable Man"

35. Discuss the relationships between dance and other disciplines

    Example: language arts—creating a dance from a poem

Technology

36. Explore taping various sound sources for dance accompaniment.

    Examples: singing songs, eating potato chips, crumpling paper

37. Explore the use of video play-back machines to view choreographed works.

Fifth grade
Dance Content standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.

   Example: chassé with hips centered over feet

2. Combine two or more locomotor movements traveling in different directions.

   Examples: sliding sideward, leaping forward, step turning

3. Demonstrate laterality.

   Example: leading with the right foot, two turns and leap; repeat leading with left foot

4. Create a sequence using non-locomotor/axial movements.

   Example: using percussive and sustained movement to perform mock fight

5. Combine locomotor steps in sequences.

6. Demonstrate accuracy in moving to a musical beat and responding to changes in uneven meters.

   Example: moving to 5/4 meter using Dave Brubeck's "Take 5"

7. Perform movements at high, middle, and low levels from the floor.

8. Maintain personal space while moving through general space using a combination of straight lines, curving lines, zigzag lines, and segmented lines.

9. Heighten kinesthetic awareness in performing movement skills.

   Example: positioning the arms

10. Demonstrate dance from two different disciplines.

    Examples: ballet, modern

11. Transfer the movement in a work of art from the visual to the kinesthetic.

Example: replicating in a dance piece the swirling of stars in Van Gogh's *The Starry Night*

12. Define appropriate dance vocabulary.

    Examples: time, tempo, rhythm, accents, duration

13. Describe and demonstrate elements used in a dance.

    Examples: body facing, rhythmic pattern, energy-explosive

14. Perform movement sequences without assistance.

Creation, Production, and Evaluation

15. Define terminology associated with choreographic principles, processes, and structures.

16. Demonstrate consistency in including a beginning, middle, and ending to all choreography.

17. Demonstrate contrasting choreographic principles.

    Examples: fast-slow, sustained-percussive, high-low, aggressive-passive, symmetrical - asymmetrical

18. Demonstrate improvisation, leading, following, and mirroring.

19. Demonstrate the ability to work cooperatively with others in learning partnering skills in dance.

20. Demonstrate AB, ABA, canon, and narrative structures.

21. Discuss the purposes of dance.

    Examples: ritual, celebration, entertainment, expression of ideas

22. Demonstrate the difference between pantomime and dance.

23. Explain how different forms of accompaniments, (sound, music, words) affect the meaning of a dance.

24. Explain how lighting and costumes contribute to the meaning of a dance.

25. Create a dance that communicates a topic of personal significance or experience.

    Example: receiving a pet as a gift

Dance 5th

26. Choose the most interesting ending to a dance problem and explain reasons for the choice.

27. Discuss opinions about dance compositions with peers in an objective, positive, and constructive manner.

28. Contrast dance compositions using the elements of dance.
    - Space (range and focus)
    - Time (meter and accent)
    - Force (bound and free)

29. Identify aesthetic criteria for evaluating dance performance.
    - Skill of performers
    - Originality
    - Emotional preference
    - Variety
    - Contrast

History and Culture

30. Use dance to make connections to American history.

31. Study a culture from another country emphasizing the importance of dance.

    Examples: locating on a map the countries of origin of a given dance, writing a report about the countries from which the dances comes, creating a story board about the country from which the dance comes

Interdisciplinary

32. Explain the relationship between dance and a healthy body through the development of strength, flexibility, muscular and cardiovascular fitness, endurance, coordination, balance, body composition, and posture.

33. Explain ways to prevent dance injuries.

34. Explain the effects that proper warm-up has on the body and the mind.

35. Discuss how all the arts are incorporated into dance.

36. Discuss the relationships between dance and a narrative dance.

Example: interpreting the lyrics of "Paul Revere's Ride" by Henry Wadsworth Longfellow

Technology

37. Explore the use of multi-media computer programs for creating shapes, patterns, and forms that can be used in student compositions.

Example: using multi-media presentation software program to illustrate student composition

Sixth Grade*
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment.

   Example: performing temps li□ de cot□ with sternum lifted

2. Create dance phrases utilizing a variety of levels, floor patterns, and changing tempos.

   Examples: walking low in a zigzag, skipping fast in a circle

3. Demonstrate symmetry.

   Example: in couples, have one person creating a shape with the other person creating the same shape on the opposite side

4. Use dance vocabulary to describe the elements and skills of dance.

   Example: focus—directing attention to a particular point

5. Demonstrate proficiency in a variety of dance disciplines.

   Examples: creative movement, modern, ballet, jazz

6. Perform the reproduction of memorized movement sequences.

   Example: jazz—jazz pas de bourre□, triplet, lunge, lunge, step, leap (traveling forward)

7. Demonstrate appropriate warm-up techniques for dance skill development.

8. Compare different dance disciplines.

   Example: researching ballet and tap

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*These content standards are for schools with a K-6 elementary school structure. Middle schools with a 6-8 grade structure should use the Sixth-Eighth Grades Dance content standards.

Creation, Production, and Evaluation

9. Create dance sequences using a variety of compositional forms.

   Examples: AB, call and response

10. Create dance sequences with a partner and in a small group.

11. Create dance sequences using the choreographic processes of improvisation, ordering, and reverse ordering.

12. Choreograph dance sequences using rhythmic variations generated from external sources.

    Examples: changing tempos in music, pre-recorded city street sounds

13. Communicate personal feelings and ideas through dance sequences.

    Examples: happiness, anger, sadness

14. Explain ways in which a work of art expresses an idea, feeling, or belief.

    Example: Alvin Ailey's "Revelations"

15. Correlate choreography to other art forms.

    Example: create a painting that displays the usual look of the following floor patterns — zigzag, circle, rectangle, figure eight

16. Create dance sequences that express a point of view about current social issues.

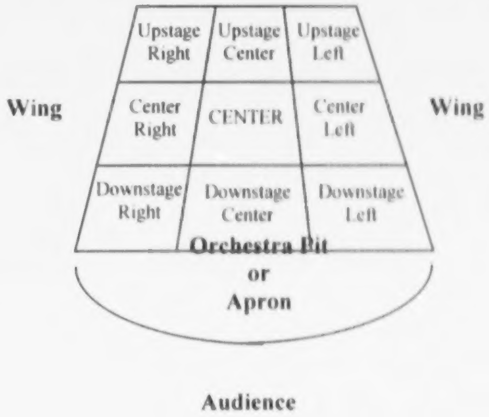
17. Compare dance compositions using elements of dance.
    - Time
    - Space
    - Force

18. Use established choreographic criteria to evaluate works in progress of self and others.
    - Variety
    - Contrast
    - Levels

Dance 6th

19. Create movement phrases that travel through six of the nine stage directions.

Example:


Upstage Right
Upstage Center
Upstage Left
Wing
Center Right
CENTER
Center Left
Wing
Downstage Right
Downstage Center
Downstage Left
Orchestra Pit or Apron
Audience

History and Culture

20. Perform folk dances from various cultures.

21. Discuss similarities and differences in movement styles of dances from various cultures.

    Example: comparing Japanese Kabuki and Celtic dances

22. Identify the role of dance in a variety of cultures.

23. Share dances from resources in the community and discuss the cultural and historical context of the dance.

    Example: Clogging

24. Research the historical development of various forms of dance.

    Example: The Charleston

Interdisciplinary

25. Explain strategies to prevent dance injuries.

    Example: illustrating ways the warm-up prepares the body to dance

26. Communicate ways that lifestyle choices, such as proper rest and correct warm-up procedures, affect the dancer.

    Example: bending knees to absorb force when landing from jump

27. Create integrated presentation incorporating dance, drama, visual arts, and music.

    Example: working collaboratively with other arts departments to produce a musical review

28. Create presentations incorporating concepts of math, science, social studies, and language arts.

    Example: Harlem Renaissance (1920s) — the social and cultural development of dance, music, theatre, visual arts, and literature

29. Explain similarities and differences among artistic disciplines.

Technology

30. Explore the use of technology in the creation of dance composition.

    Examples: video, audio, computer, computer software, sound/music composition

Sixth - Eighth Grades
Dance

The curriculum for the Dance program in the middle grades consists of developmentally appropriate activities that continue the exploration and development of creative concepts and movement skills, the development and strengthening of technical dance skills and physical abilities, and the ongoing study of integration of dance with other subjects areas. Students at these grade levels face rapid growth and personal change. The Dance program at the 6-8 level innately provides a basis for increasing student self-esteem and opportunities for success through creative processes and personal achievement.

A Dance program also allows for continued exploration of cultural diversities that promote student understanding and cooperation. Integral to a Dance program at this level is the opportunity for students to increase cognitive skills and abstract thinking abilities through creative problem-solving activities that promote peer interaction and development of higher-order communication skills.

Students in the middle grades are continuing to develop their autonomy and physical abilities. Provided with great opportunities to explore academic, artistic, and extracurricular interests in school, middle-grade students are best served by a variety of challenging experiences that will build skills in logic and reasoning as well as promote greater physical strength, understanding, and movement skills.

Dance program goals focus on providing students with concrete experiences for increasing their knowledge of self and others around them. More emphasis is given to activities that stimulate interpersonal understanding through group learning and kinesthetic awareness. Students in dance are active learners, engaging in activities, technological applications, and physical exercises that place an emphasis on building life skills. These skills can be applied to choices in healthful living, as well as to finding a variety of solutions to problems that these future workers in a global economy will face.

Sixth - Eighth Grades
Dance Content Standards

Movement Elements and Skills

Students will

1. Demonstrate proper body alignment and placement.

   Example: piqué with hip over foot

2. Create dance phrases using locomotor and nonlocomotor movements and a variety of levels, floor patterns, movement qualities, and changing tempo.

   Example: using phrases of eight counts, walk, twist, change levels, travel in circle, lower slowly with heaviness

3. Demonstrate laterality.

   Example: repeating sequences on right and left side

3. Demonstrate increased kinesthetic awareness and concentration in performing movement skills.

4. Use dance vocabulary to describe the elements and skills of dance.

5. Demonstrate proficiency in a variety of dance disciplines.

   Examples: jazz, modern, ballet, African dance forms, tap

6. Perform memorized movement sequences.

7. Demonstrate appropriate warm-up techniques for dance skill development.

8. Compare different dance disciplines.

Creation, Production, and Evaluation

9. Create dance sequences using a variety of compositional forms.

   Examples: AB, ABA, canon, call and response, narrative

10. Create dance sequences in a small group, in a large group, and with a partner.

11. Create dance sequences using the choreographic processes of improvisation, reordering, and chance.

12. Choreograph dance sequences using rhythmic variations generated from both internal and external sources.

    Examples: internal—breathing, heartbeat; external—rhythm of words, the seasons, music

13. Communicate personal feelings and ideas through dance sequences.

    Example: portraying love, betrayal, conflict

14. Explore dance as a form of nonverbal communication as an observer and as a participant.

15. Explain ways in which a work of art from the past expresses an idea, feeling, or belief.

    Example: Rodin's "The Thinker"

16. Correlate choreography to other art forms.

    Example: writing an essay about expression in the arts, especially dance

17. Create dance sequences that express a point of view about social, political, or moral issues.

18. Create movement problems demonstrating multiple solutions.

19. Compare dance compositions using elements of dance.
    - Space
    - Time
    - Force/energy
    - Structure of piece
    - Relationships of dancers

20. Use established choreographic criteria to evaluate works in progress and finished pieces of self and others.
    - Variety
    - Contrast
    - Spatial design
    - Time/Rhythm

History and Culture

21. Perform folk and/or classical dances from various cultures.

22. Discuss similarities and differences in steps and movement styles of dances from various cultures.

    Example: tap and Celtic dance

23. Identify the role of dance in a variety of cultures and time periods.

24. Share dances from resources in the community and discuss the cultural and historical context of the dance.

    Example: African dance

25. Research the historical development of the various forms of dance.

    Example: writing report on dance forms after establishing a timeline

Interdisciplinary

26. Explain strategies to prevent dance injuries.

27. Communicate ways that lifestyle choices, such as nutrition and health-enhancing behaviors, affect the dancer.

28. Apply principles of anatomy and kinesiology (the study of movement) to facilitate safe use of the body.

    Example: bending knees to absorb force when landing from jump

29. Discuss the relationships between dance and physical and emotional health.

30. Create interdisciplinary presentations incorporating dance, drama, visual arts, music, and literature.

31. Create presentations incorporating concepts of math, science, social studies, and language arts.

    Example: Language Arts and Social Studies–Robert Frost's "The Road Less Traveled"

32. Explain similarities and differences among artistic disciplines.

Technology

33. Explore the use of technology in the creation of dance composition.

Examples: using video, audio, lighting, computer, sound/music composition software, digital camera to enhance choreography

Ninth - Twelfth Grades
Dance

The Dance program in Grades 9-12 is designed to produce lifelong skills and a more advanced level of technical proficiency in the area of dance. This Dance framework continues to build on developing concepts and skills introduced in previous grades. Students become more specialized in skill and technique development in a secondary Dance Program.

Students continue to study dance from a historical, cultural, and interdisciplinary approach. This perspective addresses the value and evolution of dance throughout history and its impact on a wide variety of past and present societies. The interdisciplinary approach to the study of dance is closely related to the historical and cultural approach. This approach integrates history, math, science, language arts, health, visual arts, music, theatre, and physical education. Students develop the ability to make connections to other disciplines and life situations and to apply knowledge and skills in making career selections and life choices.

In the secondary program, students work independently and in groups demonstrating knowledge and skills to create dances and productions. Students are taught to employ evaluative skills when viewing and creating dances.

Technology is incorporated into the dance program providing opportunities for students to explore sound media, video media, and choreographic design software. Technology assists the student in portfolio development and in gathering, studying, planning, developing, and evaluating dance and dance information.

A secondary Dance program provides students with an opportunity to earn the one-half unit of arts education credit required for graduation. Students are encouraged to pursue additional dance electives after fulfilling the arts education graduation requirement.

A specialist to teach in a Dance program is desirable at any grade level, but especially at the high school. Having qualified and certified dance specialists facilitates the accomplishment of the minimum and advanced standards and ensures opportunities for students to participate in a quality Dance program.

Ninth - Twelfth Grades Dance Content Standards

Movement Elements and Skills

Students will

PROFICIENT

1. Demonstrate appropriate body alignment and placement in locomotive and axial skills.

   Example: performing chainés turn with head over shoulders, shoulders over hips, hips over knees, knees over ankles

2. Perform dances accurately to a variety of rhythm patterns.

   Examples: moving in a 3/4 rhythm patterns using the "Blue Danube," moving to the changing rhythms of the "Rite of Spring"

3. Demonstrate increased kinesthetic awareness in technical skills.

   - Body alignment
   - Musicality
   - Movement through space
   - Movement quality and performance

4. Perform dance sequences in style and disciplines of well-known choreographers.

   Examples: Balanchine—ballet, Ailey—modern, Hines—tap

5. Demonstrate a variety of dynamics in dance compositions.

   Examples: vibratory, sustained, percussive

6. Perform memorized dance sequences.

7. Perform warm-up patterns that demonstrate increasing technical skills necessary for a variety of dance styles.

8. Describe the elements and skills of dance using appropriate vocabulary.

   Examples: assembl□ – to assemble, Jet□ – to throw, piqu□ – to prick, grand pli□ – large bend

9. Demonstrate increased proficiency in performance skills.
   - Projection
   - Stage presence
   - Memory
   - Interpretation
   - Focus
   - Musicality

10. Demonstrate technical skills with a high degree of musicality, expression, and clarity.

    Example: dancing role of Laura in the Dream Ballet from the musical "Oklahoma"

ADVANCED

11. Replicate dance sequences from famous scenes from musical productions.

    Example: performing "Many a New Day" in *Oklahoma*

12. Demonstrate proper body alignment while performing advanced turns into a connecting movement phrase.

Creation/Production /Evaluation

PROFICIENT

13. Create dances in a specific dance discipline using a combination of simple and complex steps.

    Example: tap: shuffle, hop step, flap, ball change

14. Develop peer-evaluation and self-evaluation skills.

15. Formulate compositions emphasizing change in spatial designs or floor patterns.

16. Create dance compositions that change the degree of energy in various parts of the composition.

17. Create compositions using different compositional forms.

    Examples: rondo, canon, palindrome

18. Incorporate spatial design, levels, and pattern repetitions when changing an existing study from a solo to a trio.

19. Create dance studies in the styles of well-known choreographers.

Examples: Bob Fosse–jazz; Doris Humphrey–modern

20. Create a composition that depicts the image and mood of a common emotional event in daily life.

    Examples: being rejected by a friend, grieving over the loss of a pet

21. Critique professionally choreographed works identifying the emotional elements exhibited.

22. Explore the use of nonverbal communication skills.
    - Observer - receiver
    - Participant - initiator

ADVANCED

23. Create a dance for production including costuming, lighting, sound, and make-up.

History/Culture

PROFICIENT

24. Choreograph dance sequences relating to historical and/or current social issues.

    Examples: depicting slaves coming to America, choreographing Apache Indian's Trail of Tears

25. Describe similarities and differences in steps and movement styles of folk and/or classical dances from various cultures.

    Examples: Irish Jig, Highland Fling

26. Research the different roles of male and female dancers over time and across cultures.

    Examples: role of female in nineteenth century ballet, role of male in twentieth century Greek folk dance

27. Compare the role and significance of dance in different social, historical, cultural, and political contexts.

    Example: examining dances performed in the court of Louis XIV and those performed for Queen Elizabeth I

ADVANCED

28. Demonstrate the cultural and historical context of dances representing ethnic groups of the community.

Examples: Chinese, Greek, Mexican

Interdisciplinary

PROFICIENT

29. Connect choreography to other core disciplines.

    Examples: language arts—Dr. Martin Luther King Jr.'s "I Have A Dream" speech

30. Analyze the role of dance in a variety of cultures and time periods.

31. Discuss the value of personal lifestyle choices and the effect those choices have on endurance and performance of a dance.

32. Discuss benefits of dance as a lifetime skill.

33. Discuss the benefits of studying dance to personal health.

34. Comprehend the importance of the warm-up to prepare the mind and body for dance.

35. Explain strategies employed to prevent dance injuries.

36. Apply principles of anatomy, kinesiology, and physics to facilitate safe use of the body.

    Examples: use of levers in lifting, centrifugal, and centripetal

37. Demonstrate concepts of math, language arts, and history in student-choreographed works.

    Example: geometry—using tangram puzzle forms to create shapes in movement composition

ADVANCED

38. Analyze the influence of other disciplines on choreography.

    Example: physics—using momentum in lifts

39. Analyze important dance events in the twentieth century focusing on social, historical, cultural, and political contexts.

    Example: public response to the premiere of "The Green Table" by Kurt Joost

40. Discuss challenges facing professional performers in maintaining healthy life styles.

Examples: maintaining proper body composition, identifying and coping with eating disorders

Technology

PROFICIENT

41. Examine the value of the use of computers in dance choreography.

    Example: using a digital camera to create choreographic records

42. Demonstrate the use of the video camera as an evaluation tool for self and others.

43. Use commercially created computer disk dance instruction.

44. Create music for student choreography by using drum machines, computers, recorder/mixers with voice-over capacity.

45. Do floor pattern diagrams by using the computer to place students.

ADVANCED

46. Explore the use of technology in the creation of dance composition.

    Examples: computer software, digital cameras, virtual reality, Internet

47. Explore the use of technology to obtain information related to dance research, resources, and dance careers.

    Examples: Internet, computer software

Dance-Related Resources

Dance Curriculum Facility

In planning a facility for dance, the following items are suggested:

- A quality sound system should include a turntable, CD player, a cassette player, amplifier, and speakers. The equipment should have the capability to copy and edit music.
- The room (studio) should be large enough in size to allow adequate freedom of movement. Class size should be considered in determining the dimensions of the room.
- Full-body mirrors are needed for self-evaluation as well as instructional critique of the entire class.
- Ballet barres should be of sufficient number to provide space for every student. The barres can be permanently attached to the walls, portable, or a combination of both.
- Dance floor surfaces must have a "non-slip" covering for student safety. There are floor coverings designed for dance studios and classrooms. It is imperative that care be taken in the maintenance of a dance floor surface. Otherwise the floor covering could be damaged and student injury could result. If possible, the flooring system should be constructed of wood. Most schools have concrete floors. Under these conditions, plywood can be secured over 2 x 4 stringers as a subfloor for the hardwood flooring. This provides a safer, more absorbent dance surface and will help prevent student injuries.

Choreographic Principles

Choreographic Principles are guidelines by which dance movements are created for the purpose of problem solving in movement and performance in dance.

Balance
Beginning/Conclusion Climax
Conflict
Contrast
Harmony
Proportion
Repetition
Sequence
Transition
Unity
Variety

The Elements of Dance

TIME	SPACE	FORCE/ENERGY
Tempo - rate of speed	**Place** - personal, general	**Sustained** - suspended
Beat - rhythmic pulse	**Direction** - forward, backward, sideward, diagonal, circle	**Percussive** - quick, short, striking
Accent - emphasis	**Level** - high, middle, low	**Swing(ing)** - pendular
Meter - duple, triple	**Range** - size of movement	**Vibratory** - rapid, continuous shaking
Rhythm - beat, pulse	**Focus** - directing attention	**Sequential** - one part after another
Phrase - brief sequence with completion	**Body Facing** - where body faces	**Explosive** - sudden release
	Pathway - curved, straight, zigzag	
	Shape - curved, angled, wide, narrow, symmetrical, asymmetrical	

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Dance Glossary

AB - A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA - A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Accent - Added intensity, stress, or force to a movement or rhythm.

Alignment - The relationship of the skeleton to the line of gravity and the base of support, body placement or posture; proper alignment lessens body strain and promotes dance skills; static and moving.

Assembl□- Assembled or joined together. A basic step of ballet in which the dancer brushes one foot forward on the floor into the air and springs vigorously upward with the supporting leg bringing both legs together landing in fifth position at the same time.

Axial Movement - Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.

Ball Change - Step on the ball of one foot and transfer the weight to the other foot in an uneven rhythm.

Ballet - A specialized form of theatrical dance having its own technique, movements, traditions, and vocabulary. It may be abstract or tell a story. It includes scenery, costumes, lighting, and music.

Body Facing - The position in which the front of the body is facing (facing front, facing right, facing back).

Call and Response - A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon - Choreographic form that reflects the musical form of the same name in which individuals and groups perform the same movements/phrase beginning at different times.

Chainé - A series of linking turns.

Chance - A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.

Chass□ - To chase. When one foot chases the other out of its position; slide.

Choreography - A dance sequence that has been created with specific intent.

Contrast - A principle of composition, shows opposites.

Design - An outline or plan.

Duple Meter - A form of music time in which the number of beats in a bar is a multiple of two.

Duration - The length of time needed to do a movement.

Dynamics - The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy.

Elements - The use of the body moving in space and time with force/energy.

En Croix - Shape of a cross exercise executed fourth front-second-fourth back-or vise-versa.

Energy - The amount of force needed to initiate and control a movement.

Flap - A brush of the ball of the foot followed by a step.

Floor Pattern - The paths used in a dance movement.

Force - How energy is utilized in movement.

General Space - The area that is available for dance.

Gallop - A combination of a walk and a leap moving forward in an uneven system.

Grand Pli□ - A full bend of the knees until the thighs are horizontal.

Hop - To spring into the air and land on the same foot.

Improvisation - Movement that is created spontaneously, ranging from free-form to highly structured environments but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly and requires focus and concentration. Improvisation is instant and simultaneous choreography and simultaneous choreography and performance.

Jazz Dance - A dance used in theatre that is directly involved with popular American culture.

Jet□ - Thrown. A jump from one foot to the other in which the working leg is brushed into the air in a thrown motion.

Jump - The transference of weight from two feet to two feet.

Kinesiology - Study of movement.

Kinesthetic - Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing (moving and/or positions and force) or viewing a dance.

Laterality - Knowing right side left side.

Leap - The transference of weight from one foot to the other in which the distance covered and the time in the air are greater than in a run.

Level - The height of the dancer in relation to the floor.

Lever - A simple machine. The body is made up of a system of bones (levers) that are moved by muscles.

Locomotor Movements - Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are: walk, run, leap, and jump, skip, slide,and gallop.

Meter - The number of beats in a measure of music.

Mirroring - A dance format in which a follower imitates a partner's movements in a face-to-face relationship.

Modern Dance - A twentieth century style of dancing having a limitless range of styles.

Musicality - The attention and sensitivity to the musical elements of dance while creating or performing.

Narrative - Choreographic structure that follows in a specific story line to convey specific information through that story.

Nonlocomotor Movements - See axial movement.

Palindrome - A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc. When the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is "able was I ere I saw Elba." In this example, the letters are the same forward to the "R" as they are backwards from the "R.")

Pantomime - The act of interpreting a story or idea without speaking.

Parallel - When the feet are adjacent or line in the same direction. Not in turn out or turn in.

Pathways - An assigned path in space. The direction of a movement.

Percussive - A movement of an explosive, lunging nature—quick, short, strong.

Personal Space - The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

Pique - Pricked. To step onto a supporting leg with a straight leg by pushing off with the other leg from a pli□.

Pli□ - A bending of the knees.

Projection - A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience; performance quality.

Range - The size of movement or space.

Relev□ - Rise to the balls of feet.

Reordering - A choreographic process in which known and defined elements (specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern.

Rhythm - Movement in space and time with neat pattern.

Rondo - Music form which incorporates a recurring theme, e.g. ABACA

Run - The transference of weight from one foot to the other with a moment when both feet are off the floor.

Saut□- Jumped or jumping.

Sequence - To arrange movements in order with a beginning, a middle, and an end.

Shuffle - A brush front and back of the ball of the foot on the floor.

Skip - A combination of a walk and a hop in an uneven rhythm.

Step - Transfer of weight from one foot to the other foot.

Style - A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Sustained Movement - A controlled and maintained movement.

Swing Movement - A pendular-like movement with parts of the body; must have drop—lift—suspend.

Tap Dance - A rhythmic movement of the feet producing sound.

Temps Li□ - Connected movement - the transferring of the body from one leg to the other passing through demi-pli□s.

Turn Out - A rotation outward of the feet and legs from the hip joint.

Vibratory - A quality of movement in short, sporadic bursts.

Walk - The transference of weight from one foot to the other.

Warm Up - Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities

Music
An Introduction

What is Music?

Music is the art of putting interesting, pleasing, or beautiful sounds together. It touches and reaches everyone. Music is the language of the soul. As students grow in the knowledge of music, they develop a better understanding of their culture and history as well as those of others. In an ever increasing multicultural society all humans can enrich their lives through music regardless of ability. The multisensory approach used in teaching music especially enhances the ability of special needs children to learn. Through the process of learning music, the disciplines of cooperation and concentration are attained. Students learn that striving to master skills in music results in the achievement of goals. As communication and transportation become more advanced, the world seems to grow smaller and the need for a connection among all people increases. Regardless of the society in which a student lives, music is an integral part and connects to all people. Music is the universal language which touches everyone.

Connections

The arts (dance, music, theatre, and visual arts) encourage the use of the senses; they trust the flash of insight as a true source of knowledge. Their goal is to connect a person to the experience directly, to build the bridge between what is spoken and what is not spoken, between logic and emotion. Through the arts, students gain an understanding of the whole. The arts provide bridges to things students have difficulty describing but which they respond to deeply. As students create and reflect through the arts, they develop both verbal and nonverbal abilities for increasing success in school. Music helps develop problem-solving abilities and powerful thinking skills such as analyzing, synthesizing and evaluating. Numerous studies show a consistent and positive relationship between a strong education in the arts and student achievement in other subjects as well as on standardized tests. A comprehensive arts education program also engages students in a process that helps them to develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

Music connects with all academic disciplines outside the arts. Aspects of music education include science, mathematics, history, foreign language, and physical education. For example, as a science, music is exact, specific, and demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once with the most exact control of time. As a math, it is rhythmically based on the subdivisions of time into fractions which must be done instantaneously, not worked out on paper. Music usually reflects the environment and times of its creation, as well as the country and/or cultural feelings. Most of the terms in music are in Italian, German, or French; and the notation is certainly not English, but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music create the most complex and universal language. Music requires exceptional coordination of fingers, hands, arms, lips, cheeks, and facial muscles. It also requires extraordinary control of the diaphragmatic, back, and stomach muscles which respond instantly to the sound the ears hear and the mind interprets and is, therefore, physical education.[1]

Technology

Music instruction can be enhanced at every level by the use of technology. Students can increase music-reading and listening skills or they can study composers and their works with the aid of computer software. Students can experiment with sound and explore musical parameters through the use of compositional and sequencing software and MIDI instruments.

Research on musical styles and composers can be done via the Internet. Many web pages have downloadable sound files or lesson plans suitable for classroom use. Young performers and composers can upload their music to share with the world.

There are newsgroups and E-mail lists geared toward K-12 Music Education. These exist for sharing information and providing help.

Assessment

Learning in music, as in other performance arts such as dance and theatre, involves a wide variety of physical tasks and mental and emotional processes and responses. Assessment and evaluation of these outcomes require observation and judgment on several levels. Educators must be able to assess such areas as personal insight, individual achievement, and group performance. Methods of reporting student progress in music are determined by the local school system. Whether students receive traditional letter grades or an "O", "S", or "N", the music specialist or classroom teacher must find ways to objectively assess the students' musical progress. Not only will an appropriate method of assessment be valuable in obtaining evidence of students' music growth, it will serve to guide instruction and choice of teaching strategies.[2]

Using the Music framework in this document, teachers are to determine the most appropriate assessment methods to use following instruction in music.

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[1] *Attitude Concepts for Today, Inc.*, P.O. Box 411, Bluffton, Indiana.

[2] Brophy, T.S. "Reporting Progress with Developmental Profiles," Music Educators Journal, July 1997, pp. 24-27.

Classroom behavior is not an appropriate measure of music progress; therefore, undue weight should not be assigned to this factor.

Authentic Assessment occurs when assessment aligns with curriculum and pedagogy and is developmentally appropriate. Authentic Assessment is assessment that is "intelligence fair." It is situated in an authentic context: a music assessment occurs within an actual musical context. Authentic Assessment encompasses three modes of artistic expression: performing, creating and responding.

Teacher observation is a valid means of obtaining assessment data in the music class. For example, in order to measure a child's ability to sing independently, on pitch, and in rhythm, a singing game where a solo is required can be used. An audio tape with examples of a child's singing could be placed in the child's portfolio with new examples added each year. In the same vein, a student's computer-created composition could be saved on a diskette. A video of children moving to show the direction of a melody could be viewed later by the teacher to assess the individual student's grasp of this musical concept.

The progress of instrumental music students can be assessed by observing their ability to accurately demonstrate proper tone, intonation, technique, and interpretation at the appropriate developmental level.

Concept mapping is an assessment tool where students place the concept term, i.e., dynamics or form, in the center of a piece of paper and draw a circle around it. Related terms and information about the concept are then placed around the center term, and circles are drawn around them. These terms and information are then connected with lines according to the student's understanding of their relationship to each other and to the central concept. The concept mapping technique produces a hard copy that can be placed in a student's file or portfolio.[3]

Much of the learning which occurs in the music classroom is not measurable. Not every item in the music curriculum should be formally assessed, but a systematic measurement of a student's musical development will provide important information contributing to an accurate picture of the individual's musical growth and total personal development.

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[3] Brophy, Timothy S. "Assessment in the Orff Schulwerk Classroom." 1966. Lecture/demonstration, Memphis, TN.

Alabama Course of Study: Arts Education
The Conceptual Framework for Music

Alabama's music curriculum, depicted on the conceptual framework diagram, shows that the goal of the music program is to provide musical growth for students in grades K-12. The treble clef indicates that the foundation for musical growth is General Music which begins in the primary years. Through the study of General Music, students grow in their knowledge of music as they sing, perform, read, listen, improvise, evaluate, make connections to the arts, and integrate music with other subjects. From this general knowledge, students begin to explore and specialize instrumentally and vocally at the middle school and secondary school levels.

K-8 General Music Strands

- Sing
- Perform on Instruments
- Read/Notate
- Improvise, Compose, and Arrange
- Listen, Analyze, and Describe
- Evaluate
- Connect

6-12 Vocal, Choral Music Strands

- Sing, Read
- Analyze, Describe
- Create, Improvise, Compose
- Evaluate Connect
- Connect

Instrumental Music Strands

- Read
- Perform
- Listen, Describe
- Create
- Evaluate
- Connect

This guide is a framework which has been written to provide assistance to teachers and administrators and to guide the instruction of students to gain musical knowledge through developmentally appropriate experiences. This framework for Music parallels the content standards in *The National Standards for Arts Education: What Every Student Should Know in Dance, Music, Theatre, and Visual Arts.*

Kindergarten - Eighth Grade
General Music

General Music is the basic study of the components of music and provides a foundation for subsequent specialization in instrumental, vocal, and choral music. The general music K-8 program is designed to provide assistance to teachers and administrators in developing music curricula and providing instruction which will contribute to the musical growth of students. This document is to be used as a guide for instruction for students to gain musical knowledge through developmentally appropriate experiences.

The following activities should be included in a General Music program: singing, performing on instruments, improvising, composing, arranging, reading, notating, analyzing, describing, and evaluating. Singing, playing instruments, moving to music, and creating music enable students to acquire musical skills. Learning to read and write simple music notation gives students skills with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important elements of musical learning.

Students must experience a wide variety of music in order to make informed musical judgments. These experiences also enable students to understand the relationships and connections between music, other arts disciplines, and other core subject areas.

Experiencing music is a basic human expression in all cultures. Students must grow to understand their own historical and cultural heritage and those of others. Research has shown that multicultural musical experiences enhance the lives of all students.

In our rapidly changing society, music technology can effectively be used in the arts in the areas of history/appreciation, composition; arranging, and the acquiring of information.

A complete and sequential program of music study wili stimulate and improve the intellectual development of the student and enhance his/her quality of life.

Kindergarten
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of music alone and with others.
    - Grade level song literature
2. Sing with good posture maintaining a steady tempo.
3. Memorize songs representing diverse cultures.

    Example: singing simple folk songs in a pentatonic scale
4. Demonstrate the difference between speech and singing.

    Examples: whispering, shouting, speaking/singing
5. Use their age-appropriate vocal range utilizing head tone.

    Examples:

Five and Six Year-Olds*

Speaking Song Singing

NOTE: On middle C, young children often "switch" channels to a heavier, shouting vocal sound, especially if asked to sing louder

Vocal Goals: Establish the feel of singing (as compared or opposed to speaking). This is the "singing channel."

Sound-making (vocal games) can go above and below this range. There will be many directional singers who approximate phrase shapes.

Perform on Instruments

6. Perform steady beats on instruments.

    Example: accompanying songs, stories, or poems using classroom instruments

    Connections: Count in sequence (mathematics).

*Used with permission of Helen Kemp.

7. Echo short rhythmic and melodic patterns.

Read, Notate

8. Read simple rhythmic patterns.
    - Quarter notes and quarter rests
    - Paired eighth notes

    Connections: Explore and create patterns using objects and pictures (mathematics).

    Connections: Use vocabulary associated with measurement (mathematics).

Listen, Analyze, and Describe

9. Recognize the difference between high and low sounds.

    Example: bird call, lion roar

10. Recognize melodic contour.

    Example: singing and showing direction through movement

    Connections: Read and interpret a musical graph of the melody line which is written on the staff (mathematics).

11. Respond to a melody through movement.

    Example: dancing and showing the expressive qualities of the tune (march, glide).

12. Recognize various vocal timbres (tone qualities).
    - Speaking voice
    - Singing voice

13. Differentiate between solo and group performance.

Improvise, Compose, and Arrange

14. Express musical ideas using movement and body percussion.

Music K

Evaluate

15. Recognize and practice accepted audience behavior. (See Appendix A.)

Connect

16. Recognize relationships between music and the other arts as well as disciplines outside of the arts.

    Example: repetition in patterns found in nature, wallpaper, poetry, clothing, sounds, songs, architecture, and dance

17. Consider music in relation to history and culture.

    Examples: patriotic songs, holiday songs, songs related to self and family life, songs from other cultures

First Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of music alone and with other students.

   Examples: nursery rhymes, folk songs, holiday songs, grade level repertoire

   Connections: Explore rhyming words (language arts).

2. Sing with proper vocal technique.
   - Pure head tone
   - Good diction
   - Good posture
   - On pitch
   - In rhythm

3. Sing songs representing diverse cultures.

   Connections: Investigate music from families and countries near and far (social studies). Create a picture of a family from another country or draw a representative family portrait of their own family (visual arts).

4. Use age-appropriate vocal range.

   Example:

   Five and Six Year-Olds*

   Speaking Song Singing

   NOTE: On middle C, young children often "switch" channels to a heavier, shouting vocal sound, especially if asked to sing louder

   Vocal Goals: Establish the feel of singing (as compared or opposed to speaking). This is the "singing channel."

   Sound-making (vocal games) can go above and below this range. There will be many directional singers who approximate phrase shapes.

5. Demonstrate the difference between speaking and singing.

6. Sing expressively.

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*Used with permission of Helen Kemp.

Perform on Instruments

7. Perform steady beats on classroom instruments.

   Connections: Count in a variety of ways (mathematics).

8. Echo short rhythmic and melodic patterns.

   Examples: teacher clapping rhythmic pattern; students echoing on unpitched percussion instrument

   Connections: Explore patterning of objects (mathematics).

9. Perform accompaniment on pitched and unpitched classroom instruments.

   Example: playing nursery rhymes

Read, Notate

10. Read simple rhythmic patterns.
    - Quarter notes and quarter rests
    - Paired eighth notes
    - Half note

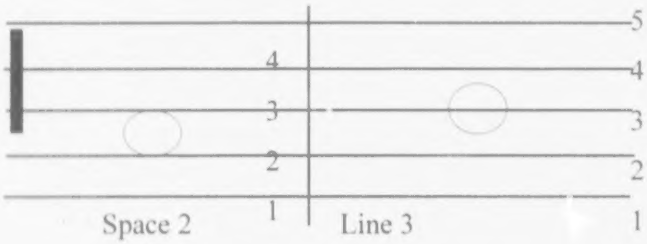
    Connections: Identify and compare the number of objects in sets (mathematics).

11. Recognize and use standard notational symbols and terms.

    Examples: q qr, fffff (staff), and l (treble clef) (See Music Glossary.)

12. Identify notation on the staff as being on a line or in a space.

    Example:



Music 1st

Listen, Analyze, and Describe

13. Recognize the difference between high and low sounds and upward and downward melodic direction.

    Connections: Develop vocabulary used to compare and measure (mathematics).

14. Recognize melodic contour.

    Connections: Draw contours which represent sections of music. Combine to create shapes and patterns (visual arts).

15. Respond to a melody through movement while listening to music.

    Connections: Investigate spatial relationships (mathematics).

16. Identify the title of a familiar song from listening to the melody.

17. Differentiate between solo and group performance.

18. Recognize various vocal and instrumental timbres.

    Examples: child voice, adult voice, pitched classroom instruments, unpitched classroom instruments

    Connections: Explore sounds within the classroom and categorize them under these headings (science).

19. Recognize form.

    Examples: AB (binary)

Improvise, Compose, and Arrange

20. Improvise answers to given rhythmic phrases.

21. Express musical ideas using creative movement and body percussion.

    Examples: using scarves, hula hoops to express lyrics of song

    Connections: Use interpretive movements to dramatize the words (dance).

Evaluate

22. Recognize and practice accepted audience behavior. (See Appendix A.)

23. Recognize and practice accepted performance behavior. (See Appendix B.)

Connect

24. Compare relationships between music and the other arts as well as disciplines outside of the arts.

    Connections: Identify things which are alike and different in music and visual arts by illustrating songs or creating a song about a picture (visual arts).

25. Examine music in relation to history and culture.

Second Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

    Connections: Create a story from the music and dramatize (theatre and language arts).

2. Sing with proper vocal technique.
    - Pure head tone
    - Good diction
    - Good posture
    - On pitch
    - In rhythm

3. Sing songs representing diverse cultures.

    Example: performing folk songs in their native language

4. Use age-appropriate vocal range.

    Example: **Seven and Eight Year-Olds***

    Song Singing Vocalizing

    Vocal Goals: Same as above, plus developing the ability to match pitch. Establish the experience of *unison singing. Many children learn to sing in tune* at this age.

    Range settles into an octave (plus). Vocalizing can go above and below this range.

5. Sing expressively with technical accuracy and appropriate dynamics.

6. Respond to the cues of a conductor.

Perform on Instruments

7. Perform a varied repertoire of music using correct posture and playing positions.

*Used with permission of Helen Kemp.

8. Perform steady, strong, and weak beats using simple, repeated rhythmic patterns.

   Connections: Demonstrate proficiency in the use of basic number concepts and skills (mathematics).

9. Perform simple melodic, rhythmic, and chordal patterns on classroom instruments.

   Examples: half notes and rests
   quarter notes and rests
   eighth notes and rests

10. Perform accompaniment on pitched and unpitched instruments.

    - To music from diverse cultures
    - To movement
    - To poems, nursery rhymes

    Connections: Use interpretive steps and patterns to visually illustrate accompaniments (dance).

11. Echo short rhythmic and melodic patterns.

12. Perform independently while others sing and play contrasting parts.

13. Respond to the cues of the conductor.

Read , Notate

14. Read simple rhythmic patterns.

    - Half notes and half rests
    - Whole notes and whole rests
    - Quarter notes and rests
    - Eighth notes and rests

15. Recognize and use standard notation and terms.

    Examples: C B, >, p, f, w, h, slurs, ties, D.C., introduction, coda (See Glossary.)

    Connections: Recognize that (>) is an accent mark and means these notes are important. When it is used in math it means "greater than" (mathematics).

Music 2nd

Listen, Analyze, and Describe

16. Identify by name melodies of familiar songs.

17. Demonstrate the difference between high and low sounds and upward and downward melodic direction.

    Connections: Identify the antonyms above and find them in the music (language arts).

18. Describe melodic contours.

    Examples: using gestures or drawings to indicate upward/downward movement

19. Respond to a melody through movement.

    Connections: Use a combination of high and low movements to create an eight beat long sequence (dance).

20. Distinguish between duple and triple meters.

21. Recognize melodic direction on the staff.

    Connections: Extend and create models (graphs) to show contour (mathematics).

22. Recognize like and unlike phrases (music thoughts).

    Connections: Extend and create patterns using symbols Æ O Æ O□ Æ (mathematics).

23. Recognize and perform melodic and rhythmic motives.

24. Recognize and perform simple song forms.

    Examples: AB (verse/chorus), ABA, rondo (ABACA)

    Connections: Create pictures that illustrate like and different shapes in a pattern that represents musical form (visual arts).

25. Recognize various vocal and instrumental timbres.
    - Male and female voices
    - Instrumental families
    - Classroom instruments

26. Categorize instruments according to how the sound is produced.

    Connections: Investigate sound generators (science).

Improvise, Compose, and Arrange

27. Improvise answers to given rhythmic phrases.

28. Express musical ideas using creative movement, body percussion, classroom instruments, body sounds, and vocal sounds.

    Connections: Create a sound story (theatre).

29. Compose simple melodies and ostinatos.

30. Use a variety of sound sources when composing.

    Examples: body percussion, homemade instruments, rhythm sticks, electronic sounds, pitched/unpitched instruments, keyboard instruments

Evaluate

31. Recognize and practice accepted audience behavior. (See Appendix A.)

32. Recognize and practice accepted performance behavior. (See Appendix B.)

Connect

33. Recognize relationships between music and the other arts as well as disciplines outside of the arts.

34. Consider music in relation to history and culture.

Third Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

2. Sing with proper vocal technique.
   - Pure head tone
   - Good diction
   - Good posture
   - On pitch
   - In rhythm
   - Breath control

3. Sing songs representing diverse cultures.

   Examples: multi-cultural songs, folk songs

   Connections: Develop questions from the song texts and write the answers in complete sentences (language arts).

4. Use age appropriate vocal range.

   Example:

   Seven and Eight Year-Olds*

   Song Singing Vocalizing

   Vocal Goals: Same as above, plus developing the ability to match pitch. Establish the experience of *unison singing. Many children learn to sing in tune* at this age.

   Range settles into an octave (plus). Vocalizing can go above and below this range.

5. Sing expressively.
   - Technical accuracy
   - Appropriate dynamics
   - Phrasing
   - Interpretation

6. Respond to the cues of a conductor.

7. Sing ostinatos, partner songs, and rounds.

---

*Used with permission of Helen Kemp.

Music 2nd

Perform on Instruments

8. Perform a varied repertoire of music using correct posture and playing position.

9. Perform steady, strong, and weak beats using simple, repeated rhythmic patterns.

10. Perform simple accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures
    - To movement
    - To poems, stories

11. Perform simple melodic, rhythmic, and chordal patterns on classroom instruments.

    Examples: whole notes and rests
    half notes and rests
    quarter notes and rests
    eighth notes and rests

12. Echo short rhythmic and melodic patterns.

13. Perform independently while others sing and play contrasting parts.

14. Respond to the cues of the conductor.

15. Use rhythmic accompaniments to movement.

Read/Notate

16. Read simple rhythmic patterns.
    - Dotted half notes
    - Eighth rest

    Connections: Read and interpret patterns using objects and symbols (mathematics).

17. Recognize and use standard notational symbols and terms.

    Examples: h., e, E,staccato, legato, musical alphabet 𝄐 , ff (bar line),
    fff (measure), $\frac{2}{4}, \frac{3}{4}, \frac{4}{4},$ pitch names

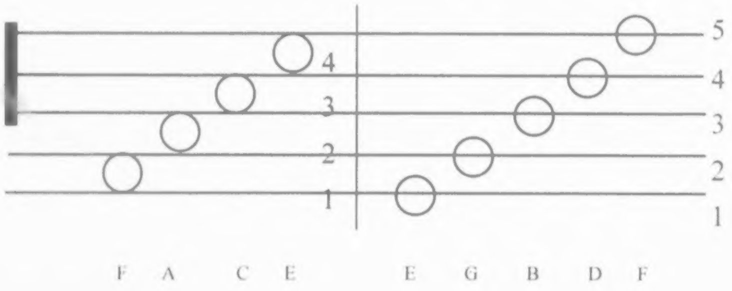
    Connections: Rewrite number problems by substituting music notes for numbers (mathematics). Example: 1 + 1 = 2, q + q = h

18. Describe staff notation as moving up, down, by skip, by step, by leap, or as staying the same.

19. Use a system (symbols, numbers, or letters) to read simple pitch notation in the treble clef in

20. Identify notation on the staff by line space names.

Example:



Listen, Analyze, and Describe

21. Identify melodies of familiar songs by name.

22. Distinguish between high and low sounds.

23. Recognize and describe melodic contour.

24. Interpret melody through movement and discussion of those movements.

Connections: Use the contour of the melody to create a story (dance).

25. Distinguish between meters.

26. Recognize and label phrases.

27. Recognize and perform melodic and rhythmic motives.

28. Recognize and perform simple song forms.
- AB
- ABA
- Rondo

Connections: Explore and create patterns using objects and pictures (mathematics and v

29. Recognize instruments by sight and sound.

- Classroom and folk instruments
  Examples: autoharp, guitar, maracas
- Selected orchestral instruments
  Examples: violin, trumpet, flute, drum

Connections: Name and spell correctly specific instrument vocabulary (spelling and language arts).

30. Categorize instruments by how the sound is produced and by families.

    Connections: List and label words using instrument categories (language arts).

Improvise, Compose, and Arrange

31. Improvise answers to given rhymthic and melodic phrases.

32. Create variations and accompaniments.

    Connections: Describe, extend, and create a variety of geometric patterns (mathematics).

33. Express musical ideas using creative movement, body percussion, classroom instruments, body sounds, and vocal sounds.

34. Use a variety of sound sources when composing.

    Examples: body percussion, homemade instruments, rhythm sticks, electronic sounds, recorders, keyboards, pitched/unpitched instruments

35. Compose accompaniments to songs, poems, stories, and dramatizations.

36. Compose and arrange simple songs and instrumental pieces.

37. Compose melodies and ostinatos.

Evaluate

38. Recognize and practice accepted audience behavior. (See Appendix A.)

39. Recognize and practice accepted performance behavior. (See Appendix B.)

Connect

40. Identify relationships between music and the other arts as well as disciplines outside of the arts.

41. Correlate music in relation to history and culture.

Fourth Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.
2. Sing with proper vocal technique.
    - Pure head tone
    - Good diction
    - Good posture
    - On pitch
    - In rhythm
    - Breath control
3. Sing songs representing diverse cultures and genres.

    Connections: Develop maps that show the geological area of the song (social studies).
4. Use age-appropriate vocal range.

    Example: **Nine and Ten Year-Olds***

Song Singing Vocalizing

Many singers, if helped, *are able to develop upper tones.*

Tessitura should be median, not lying constantly in either extreme of the vocal range. Voice box (larynx) is still flexible cartilage, not hardened. Straining, forcing for loudness not appropriate. *Work for clarity and purity of vowels, and for vitality.*

Lower tones are also part of the complete range. In both songs and vocalizing, lower tones should be light and bright, but not devitalized or whispery.

*Used with permission from Helen Kemp.

Music 4th

5. Sing expressively.
    - Technical accuracy
    - Appropriate dynamics
    - Phrasing
    - Interpretation
    - Vocal timbres blended

6. Respond to the cues of a conductor.

7. Sing ostinatos, partner songs, rounds, and descant.

Perform on Instruments

8. Perform a varied repertoire of music using correct posture and playing position on pitched and unpitched classroom instruments.

9. Perform steady, strong, and weak beats using simple, repeated rhythmic patterns.

   Connections: Determine lines of symmetry (mathematics).

10. Perform simple accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures
    - To movement
    - To poems, stories

11. Perform simple melodic, rhythmic, and chordal patterns on classroom instruments.

    Examples: half notes and rests
    quarter notes and rests
    eighth notes and rests
    dotted half notes and rests
    whole notes and rests
    sixteenth notes and rests

12. Echo short rhythmic and melodic patterns.

13. Perform independently while others sing and play contrasting parts.

14. Respond to the cues of the conductor.

Read/Notate

15. Recognize and use standard notation symbols and terms.

    Examples: qttt, X, e, $\genfrac{}{}{0pt}{}{6}{8}$

16. Describe staff notation as moving up, down, by skip, by step, by leap or as staying the same.

17. Use a system (syllables, numbers, or letters) to read pitch notation in the treble clef in major, minor keys.

    Examples: C, F, G pentatonic, major and a, d, e minor

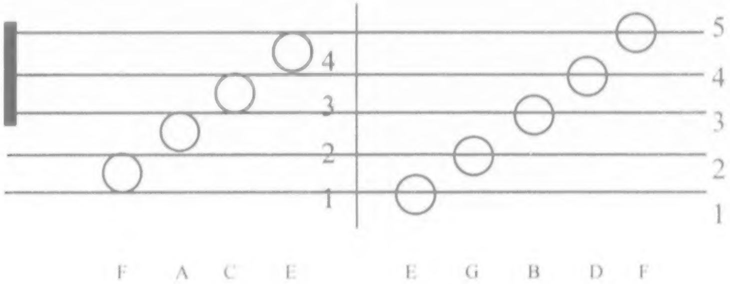
18. Read rhythmic patterns in regular meters.
    - Sixteenth notes
    - Single eighth notes and eighth rests

    Connections: Create word chains and word patterns combining them into sequences (language arts).

19. Recognize and use the musical alphabet. (A, B, C, D, E, F, G)

20. Identify notation on the staff by line and space names.

    Example:



Listen, Analyze, and Describe

21. Identify melodies of familiar songs by name.

22. Describe the difference between high and low sounds.

23. Analyze meters.

Connections: Compare measurements of length (mathematics).

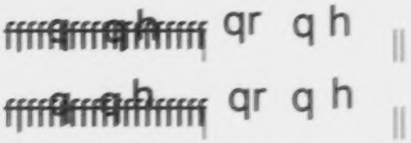
24. Recognize and perform simple forms.

Examples: ABA theme and variation

Connections: Create a dance using patterns for the theme and make changes for a variation of the themes (mathematics).

25. Recognize melodic sequence.

Example: Melody B is a sequence to melody A.



26. Recognize instruments by sight and sound.

- Classroom and folk instruments
- Orchestral instruments

27. Categorize instruments by the way the sound is produced and by instrument families.

Improvise, Compose, and Arrange

28. Create variations and accompaniments to known melodies.

29. Improvise short songs and instrumental pieces using a variety of sound sources and pitched and unpitched instruments.

30. Improvise answers to given rhythmic and melodic phrases.

- Pentatonic scale
- Major, minor scales

31. Explore timbres of electronic, environmental, and invented sound sources.

32. Use a variety of sound sources when composing.

Examples: body percussion, homemade instruments, rhythm sticks, electronic sounds, sound objects, recorders, keyboards, pitched and unpitched instruments

33. Compose accompaniments to songs, poems, stories, and dramatizations.

Connections: Extend the concept of accompaniment by relating it to environment. Environment is the background in which we live and accompaniment is the musical background for the melody. Name other environments and what you would find in them (social studies).

34. Compose and arrange songs and instrumental pieces.

35. Compose simple melodies and ostinatos.

Evaluate

36. Recognize and practice accepted audience behavior. (See Appendix A.)

37. Recognize and practice accepted performance behavior. (See Appendix B.)

Connect

38. Identify relationships between music and the other arts as well as disciplines outside of the arts.

39. Correlate music in relation to history and culture.

Fifth Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

2. Sing with proper vocal technique.
    - Pure head tone
    - Good diction
    - Good posture
    - On pitch
    - In rhythm
    - Breath control

3. Sing songs representing diverse cultures and genres.

    Connections: Write a story from the song selected. Write a new verse to the song. (language arts)

4. Use age-appropriate vocal range.

    Example:

Eleven and Twelve Year-Olds*

(Also Thirteen and Fourteen Year-Old Girls and Unchanged Boys)

Song Singing Vocalizing

Volume spectrum increases, not through loudness, but by development of pure vowel sounds, good posture and breathing technique. Working on diction greatly enhances clarity and vitality. Treble singers of this age reach the pinnacle of the vocal beauty that is possible for the child voice, if the voices are not abused.

Though range often increases, the tessitura should be median, not lying *constantly* in either extreme of vocal range. Both upper and lower ranges should be *energetic* without forcing or pushing.

*Used with permission of Helen Kemp.

5. Sing expressively.
   - Technical accuracy
   - Appropriate dynamics
   - Phrasing
   - Interpretation
   - Vocal timbres blended

6. Respond to the cues of a conductor.

7. Sing ostinatos, descant, partner songs, rounds, two-part songs, and counter melodies.

Perform on Instruments

8. Perform a varied repertoire of music using correct posture and playing position.

9. Perform steady, strong and weak beats using simple, repeated rhythmic patterns.

10. Perform simple accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures
    - To movement
    - To poems, stories

11. Perform simple melodic, rhythmic, and chordal patterns on classroom instruments.

    Examples: whole notes and rests
    half notes and rests
    quarter notes and rests
    eighth notes and rests
    dotted half notes and rests
    sixteenth notes and rests
    dotted quarter notes and rests

12. Echo short rhythmic and melodic patterns.

13. Perform independently while others sing and play contrasting parts.

14. Respond to the cues of the conductor.

15. Perform rhythmic accompaniments to movement.

16. Perform simple songs by sight.

Music 5th

Read, Notate

17. Read rhythmic patterns in regular meters.

    Connections: Reinforce mathematical relationships by using musical symbols to add and subtract (mathematics).

18. Recognize and use standard notation symbols and terms.

    - Meter
    - Rhythm
    - Pitch
    - Dynamics
    - Tempo
    - Articulation
    - Form

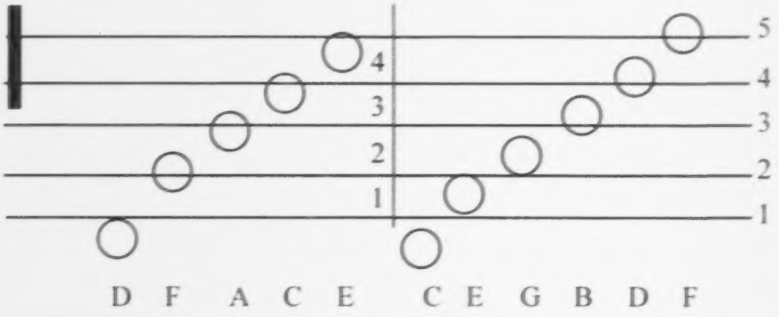
19. Describe staff notation as moving up, down, by skip, by step, by leap or as staying the same.

20. Use a system (syllables, numbers, or letters) to read pitch notation in the treble clef in major keys.

    Connections: Identify coordinates on grids, graphs, and maps (mathematics and social studies).

21. Identify notation on the staff by line and space names.

Example:



Listen, Analyze, and Describe

22. Identify melodies of familiar songs by name.

23. Describe melodic contours.

Connections: Experiment with pitch and vibrations to distinguish relationship between diameter and length of the sound generator (science).

24. Analyze meters.

25. Recognize and perform simple forms.

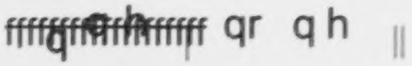
Examples: rondo, ABA, theme and variation

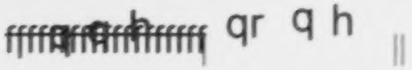
Connections: Detect lines of symmetry in art, nature, architectures, and symbols (mathematics and visual arts).

26. Recognize melodic sequence.

Example: melody B is a sequence to melody A.

A.





B.

27. Recognize instruments by sight and sound.

- Band instruments
- Orchestral instruments

Connections: Develop an experiment which demonstrates the relationship of the size of the sound generator to the pitch it produces (science).

Improvise, Compose, and Arrange

28. Create rhythmic and melodic variations and harmonic accompaniments.

29. Improvise short songs and instrumental pieces using a variety of sound sources and unpitched instruments.

30. Improvise answers to given rhythmic and melodic phrases.

- Pentatonic scale
- Major/minor scales

31. Explore timbres of electronic, environmental, and invented sound sources.

32. Compose simple melodies and ostinato accompaniments.

Connections: Create spoken variations by repeating some words (language arts).

33. Use a variety of sound sources when composing.

    Examples: body percussion, homemade instruments, rhythm sticks, electronic sounds, sound objects, recorders, keyboards, computers, pitched/unpitched instruments

34. Compose accompaniments to songs, poems, stories, and dramatizations.

35. Compose and arrange songs and instrumental pieces.

    Connections: Write an advertisement for your song highlighting the musical element that is most evident (language arts).

36. Use composition to demonstrate understanding of musical elements.
    - Melody
    - Rhythm
    - Harmony
    - Texture
    - Form
    - Timbre/Tone color
    - Expressive elements

Evaluate

37. Recognize and practice accepted audience behavior. (See Appendix A.)

38. Recognize and practice accepted performance behavior. (See Appendix B.)

39. Evaluate the quality and effectiveness of their own performances and the performances of others.

Connect

40. Identify relationships between music and the other arts as well as disciplines outside of the arts.

41. Correlate music in relation to history and culture.

Sixth Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

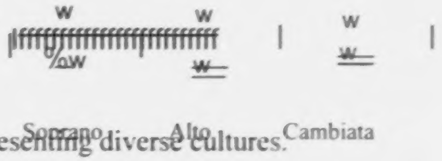
   Example: performing literature appropriate to the changing voice

2. Sing with proper vocal technique.
   - Pure head tone
   - Good diction
   - Good posture
   - Intonation
   - In rhythm
   - Articulation
   - Tonal production

3. Sing expressively.
   - Technical accuracy
   - Appropriate dynamics
   - Phrasing
   - Interpretation
   - Vocal timbres blended

4. Use age-appropriate vocal range.

   Examples:



5. Sing songs representing diverse cultures.

6. Respond to the cues of a conductor.

7. Maintain simple harmony part.

8. Sing descants, ostinatos, partner songs, rounds, and two-part songs.

Perform on Instruments

9. Perform a varied repertoire of music using good posture and playing positions.

10. Perform simple accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures
    - To movement
    - To choral literature
    - To poems, stories

11. Perform with technical accuracy.
    - Pitch
    - Rhythms
    - Tempo
    - Dynamics
    - Phrasing
    - Balance
    - Tone
    - Articulation

12. Blend timbres, sing accurate pitches, and respond to the cues of the conductor.
    - dynamics
    - tempo
    - articulation

Read, Notate

13. Recognize and use standard notation symbols and terms.
    - Meter
    - Rhythm
    - Pitch
    - Dynamics
    - Tempo
    - Articulation
    - Form

14. Use a system to read pitch notation in the treble clef in major, minor, and/or pentatonic keys.

Examples: solfège, numbers, letters

15. Sight read and perform rhythmic patterns using unpitched and pitched instruments.

16. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and $\frac{2}{2}$ meter signatures.

17. Read at sight simple melodies in treble clef.

18. Use standard notation to record simple musical ideas.

Listen, Analyze, and Describe

19. Identify music forms when presented.
    Examples: theme and variation, fugue, concerto, sonata allegro

20. Describe using correct terminology music events heard in a listening example.
    Examples: introduction, timbre (instrumental/vocal), coda

21. Demonstrate knowledge of musical elements through analysis of music.

Improvise, Compose, and Arrange

22. Improvise and create variations and harmonic accompaniments for songs, books, stories, and poems.

23. Improvise vocal and instrumental pieces using a variety of sound sources.

24. Improvise on given pentatonic, major and minor scales.

25 Explore timbres of traditional instruments and voices.

26. Compose and arrange songs and instrumental pieces.

27. Compose accompaniments to songs, poems, stories, and dramatizations.

28. Use a variety of sound sources when composing.
    Examples: homemade instruments, rhythm sticks, electronic sounds, recorders, keyboards, computers, pitched instruments, unpitched instruments

29. Use composition to demonstrate understanding of musical elements.
    - Melody
    - Rhythm
    - Harmony
    - Form
    - Texture
    - Expressive elements
    - Timbre

Evaluate

30. Recognize and practice accepted audience behavior. (See Appendix A.)

31. Recognize and practice accepted performance behavior. (See Appendix B.)

32. Develop and apply criteria for evaluating music performances and compositions.

33. Assess the quality and effectiveness of their own performances and performances of others.

Connect

34. Identify relationships between music and the other arts as well as disciplines outside of the arts.

35. Correlate music in relation to history and culture.

Seventh Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

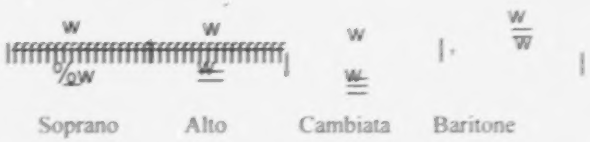
   Example: using literature appropriate to the changing voice

2. Sing with proper vocal technique.
   - Pure head tone
   - Good diction
   - Good posture
   - Intonation
   - In rhythm
   - Articulation
   - Tonal production

3. Sing expressively.
   - Technical accuracy
   - Appropriate dynamics
   - Phrasing
   - Interpretation
   - Vocal timbres blended
   - Tempo

4. Use age-appropriate vocal range.

   Example:



5. Sing songs representing diverse cultures.

6. Respond to the cues of a conductor.

7. Sing simple melodies and harmonies by sight.

8. Maintain simple harmony part.

9. Sing descants, ostinatos, partner songs, rounds, and two- and three-part songs.

Perform on Instruments

10. Perform a varied repertoire of music using good posture and playing positions.

11. Perform simple accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures and genres
    - To movement
    - To choral literature
    - To poems stories

12. Perform with technical accuracy.
    - Pitch
    - Rhythms
    - Tempo
    - Dynamics
    - Phrasing
    - Balance
    - Tone

Read, Notate

13. Use a system to read pitch notation in the treble and bass clefs in major, minor, and pentatonic keys.

    Examples: solfège, numbers, letters

14. Sight read and perform rhythmic patterns using unpitched and pitched instruments.

15. Read whole, half, quarter, eighth, sixteenth, dotted notes, and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, $\frac{2}{2}$; meter signatures.

16. Read at sight simple melodies in treble and bass clefs.

17. Use standard notation to record musical ideas.

18. Recognize and use standard notation symbols and terms.
    - Meter
    - Rhythm

Music 7th

- Pitch
- Dynamics
- Tempo
- Articulation
- Form

Listen, Analyze, and Describe

19. Identify music forms.

    Examples: theme and variations, fugue, concerto, sonata allegro

20. Describe music events in a listening example using correct terminology.

21. Demonstrate knowledge of musical elements through analyses of music.

Improvise, Compose, and Arrange

22. Improvise and create rhythmic and melodic variations and harmonic accompaniments for songs, books, stories, and poems.

23. Improvise vocal and instrumental pieces using a variety of sound sources.

24. Improvise on given pentatonic, major, and minor scales.

25. Explore timbres.
    - electronic voice
    - environment
    - invented sound sources
    - voice

26. Use a variety of sound sources when composing.

    Examples: homemade instruments, electronic sounds, recorders, keyboards, computers, pitched/unpitched instruments

27. Compose and arrange simple songs and instrumental pieces.

28. Compose accompaniments to songs, poems, stories, and dramatizations.

29. Use composition to demonstrate understanding of musical elements.
    - Melody

- Rhythm
- Harmony
- Form
- Texture
- Expressive elements
- Timbre

Evaluate

30. Recognize and practice accepted audience behavior. (See Appendix A.)

31. Recognize and practice accepted performance behavior. (See Appendix B.)

32. Continue to develop and apply criteria for evaluating music performances and compositions.

33. Assess the quality and effectiveness of their own performances and performances of others.

Connect

34. Identify relationships between music and the other arts as well as disciplines outside of the arts.

35. Correlate music in relation to history and culture.

Eighth Grade
General Music Content Standards

Sing

Students will

1. Sing a varied repertoire of age-appropriate music alone and with others.

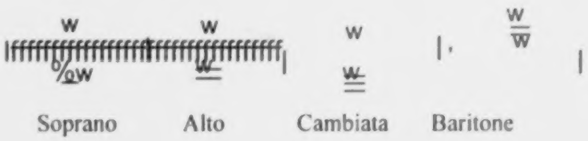
   Example: literature appropriate to the changing voice

2. Sing with proper vocal technique.
   - Pure head tone
   - Good diction
   - Good posture
   - Intonation
   - In rhythm
   - Articulation
   - Tonal production

3. Sing expressively.
   - Technical accuracy
   - Appropriate dynamics
   - Phrasing
   - Interpretation
   - Vocal timbres blended
   - Tempo

4. Use age-appropriate vocal range.

   Example:



5. Sing songs representing diverse cultures.

6. Respond to the cues of a conductor.

7. Sing descants, ostinatos, partner songs, rounds, two-, three-, and four-part songs.

Music 8th

Perform on Instruments

8. Perform a varied repertoire of music using good posture and playing positions.

9. Perform accompaniments to music from diverse cultures.

10. Perform accompaniments on pitched and unpitched instruments.
    - To music from diverse cultures and genres
    - To movement
    - To choral literature
    - To poems, stories

11. Perform with technical accuracy.
    - Pitch
    - Rhythms
    - Tempo
    - Dynamics
    - Phrasing
    - Balance
    - Tone

12. Read and play by sight moderately difficult songs.

Read, Notate

13. Recognize and use standard notation symbols and terms.
    - Meter
    - Rhythm
    - Pitch
    - Dynamics
    - Tempo
    - Articulation
    - Form

14. Use a system to read pitch notation in the treble and bass clefs in major, pentatonic, and minor keys.

15. Sight read and perform complex rhythmic patterns using unpitched and pitched instruments.

16. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$ and $\frac{2}{2}$ meter signatures .

17. Read at sight melodies in both treble and bass clefs.

18. Use standard notation to record musical ideas.

Listen, Analyze, and Describe

19. Identify music forms.
    Examples: theme and variation, fugue, concerto, sonata allegro

20. Describe music events in listening example using correct terminology.

21. Demonstrate knowledge of musical elements through analyses of music.

Improvise, Compose, and Arrange

22. Improvise and create variations and accompaniments.

23. Improvise vocal and instrumental pieces using a variety of sound sources.

24. Explore timbres.
    - Electronic voice
    - Environment
    - Invented sound sources
    - Voice

25. Improvise on given pentatonic, major, minor, and simple modal scales.

26. Compose and arrange songs and instrumental pieces.

27. Compose accompaniments for songs, stories, poems, and dramatizations.

28. Use a variety of sound sources when composing.
    Examples: electronic sounds, recorders, keyboards, computers, pitched instruments, unpitched instruments

29. Explore varied composing and arranging techniques of composers.

30. Use composition to demonstrate understanding of musical elements.

Music 8th

- Melody
- Rhythm
- Harmony
- Form
- Texture
- Expressive elements
- Timbre

Evaluate

31. Recognize and practice accepted audience behavior. (See Appendix A.)

32. Recognize and practice accepted performance behavior. (See Appendix B.)

33. Refine and apply criteria for evaluating music performances and compositions.

34. Make valid musical decisions about their individual and ensemble performances.

Connect

35. Understand relationships between music and the other arts as well as disciplines outside of the arts.

36. Understand music in relation to history and culture.

Sixth - Twelfth Grade
Vocal, Choral Music

Vocal, Choral Music is the process of emoting sound through song using proper technique to express thought and emotion. The Vocal, Choral Music program in Grades 6-12 provides an opportunity for elective courses designed to develop musical skills and knowledge through the use of the singing voice. The content standards for these courses are set fourth in this framework. Any course based on the content standards in the Vocal, Choral Music program in Grades 9-12 will fulfill the arts education requirement for high school graduation.

These standards are a continuation of the skills identified in the General Music standards for Grades K-Eight. They were developed in accordance with the voluntary standards for arts education established by the Consortium of National Arts Education Associations.

Vocal, Choral music courses designed to develop knowledge and skills can include Beginning Mixed Chorus, Advanced Mixed Chorus, Girls/Women's Chorus, Boys/Men's Chorus, Jazz/Swing Choir, Show Choir, A Capella Choir, Barbershop Ensembles, Madrigal Singers, and/or Solo/Class voice production.

The Grades 6-8 and 9-12 vocal/choral music content standards are designed to develop an ongoing program for students, teachers, and administrators. Continued mastery will be realized through a developmentally appropriate approach to implementing the content standards.

Level I	Grades 6-7	Beginning middle or junior high
Level II	Grades 7-8-9	Advanced middle or junior high
Level III	Grades 9-12	Beginning high school
Level IV	Grades 10-12	Advanced high school

The utilization of increasingly available technology in the classroom is exceedingly useful in providing experiences for mastering musical skills. The implementation of these content standards can be enhanced through the use of technology such as an electronic keyboard, computer, and instructional resources available through the Internet.

Performing and sight-singing skills will be greatly enhanced by students participating in select performing groups and activities such as local, district, and state choral festivals sponsored by state and national vocal organizations. Participation in these select groups will also aid in refining evaluative and performance standards.

Vocal music is a rich and rewarding mirror of the diversity of our historical, cultural, and environmental universe. Hence, it is imperative that vocal/choral music students understand the relationship between their mastery of vocal skills to instrumental music, the other arts, and other core academic disciplines.

The vocal/choral music program in Grades 6-12 provides an opportunity for all students through the use of their singing voices to have experiences that are both self-developing and self-fulfilling.

Sixth - Eighth Grades
Vocal, Choral Music
Levels I and II

Sing, Read

Students will

1. Sing a varied repertoire employing proper vocal techniques.
   - Posture
   - Breath control
   - Tonal production
   - Diction
   - Articulation
   - Intonation

   Level I: Accurately in solo, unison, and two parts

   Level II: Accurately in solo, advanced two-parts, and three-parts

2. Interpret note, rest values and meter signatures.

   Level I: Note and Rest Values: whole, dotted half, half, dotted quarter, quarter, eighth, and sixteenth

   Meter Signatures: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}, \frac{9}{8}$

   Level II: Note and Rest Values: Level I plus dotted quarter followed by eighth and dotted eighth followed by sixteenth

   Meter Signatures: Level I plus $\frac{2}{2}, \frac{3}{8}, \frac{9}{8}, \frac{12}{8}$

3. Interpret standard symbols and terms related to:
   - Pitch
   - Dynamics
   - Tempo
   - Articulation
   - Expression

   Level I: Examples: dynamics–pianissimo, forte, crescendo
   tempo–allegro, ritardando, presto
   expression–dolce, legato, staccato
   articulation–legato, staccato

   Level II: Examples: dynamics–ppp, fff
   tempo–adagio, vivace
   expression–morendo
   articulation–marcato

4. Listen, sing, and describe changes in musical events of a musical score using standard terminology.

   Level I: Changes in rhythm, tempo, and dynamics

   Level II: Changes in meter, modulation, and design

5. Sight-sing simple melodies and rhythms.

   Level I: Accurate rendering of major scale, stepping and skipping, intervals and rhythm patterns in unison, and two-part literature

   Level II: Accurate rendering of all intervals within the major scale in unison to three-part literature

6. Sing whole and half-step patterns of the major and minor scales.

   Level I: Major scales: C, F, G

   Level II: Major scales: B Flat, E Flat, D
   Minor scales: a, e, d

7. Sing forms that represent interpretive and expressive qualities of diverse genres, cultures, and languages.

   Examples: Israeli folk song, Caribbean calypso

Analyze, Describe

8. Compare the use of musical elements of diverse genres, stylistic periods, cultures, and languages.

   Example: comparing Negro spiritual to English madrigal

9. Distinguish various combinations of vocal sounds.

   Examples: barbershop quartet, madrigal

Create, Improvise, and Compose

10. Improvise simple melodic embellishments to a given melody.

11. Compose vocal rhythmic and melodic variations of given melodies.

    Example: changing the melody of "Mary Had A Little Lamb"

    Level I: Sing

    Level II: Notate

12. Compose harmonic accompaniment to be sung with a melody using I, IV, V, VI chords.
    Level I: Two-part songs
    Level II: Three-part songs

13. Compose songs using standard symbols and terms to establish balance, unity and contrast, tension and release.
    Example: ABA

14. Compose melodies to be sung over rhythmic ostinatos.

Evaluate

15. Evaluate vocal performance using established criteria of vocal technique.

16. Develop criteria to evaluate vocal technique and various styles.

17. Exhibit appropriate audience behavior. (See Appendix A.)

18. Exhibit appropriate performance behavior. See Appendix B.)

Connect

19. Relate music to history and culture.

20. Recognize and sing a variety of vocal styles and forms from various historical periods and ethnic cultures.
    Examples: Renaissance madrigal, vocal jazz, art songs from the Romantic Period

21. Introduce the relationship between music, the other arts and the disciplines outside the arts.

22. Relate ways ideas in songs are found in other arts disciplines.

23. Relate musical skills and concepts to concepts of other core disciplines.
    Examples: relating rhythm to math, sound phenomena to physics, battle songs to history settings

24. Discuss distinguishing characteristics of songs
    - Style
    - Language
    - Composer

25. Exhibit appropriate audience behavior. (See Appendix A.)

26. Exhibit appropriate performance behavior. See Appendix B.)

Ninth - Twelfth Grades
Vocal, Choral Music
Levels III and IV

Sing, Read

Students will

1. Sing a varied repertoire alone, with others, and in small and large group ensembles using proper vocal techniques.
    - Posture
    - Breath control
    - Tonal production
    - Diction
    - Articulation
    - Intonation

    Level III: Three- and four-part, accompanied and unaccompanied

    Level IV: Four or more parts, in small ensembles with one student on a part, accompanied and unaccompanied

2. Interpret notes, rests, and meter signature.

    Level III: Within voice parts

    Level IV: Within appropriate vocal clefs

3. Recognize and demonstrate standard terms.
    - Pitch
    - Dynamics
    - Rhythm
    - Tempo
    - Articulation
    - Expression

    (See Music Glossary.)

4. Sight-sing four-part literature.

    Level III: Stepping, skipping, and repeated notes within the major scale with even and uneven rhythm patterns

    Level IV: All intervals within the major, minor, and pentatonic scales with even and uneven rhythm patterns

5. Sing a variety of diverse genres, cultures, and languages demonstrating their interpretative and expressive qualities.

Analyze, Describe

6. Analyze and describe significant changes in a musical score while:
   - listening
   - performing

7. Describe the elements of music and expressive vocal devices in the music of diverse genres, cultures, and languages.

   Examples: rhythm of African-American gospel, timbre of Chinese folk song

8. Perform a variety of vocal styles and forms from various time periods and ethnic groups.

   Examples: Baroque oratorio, Asian-American Folk songs, art songs from the Romantic Period

9. Distinguish and perform the aesthetic characteristics of vocal composition.
   - Tension and release
   - Expression
   - Unity and contrast
   - Variety
   - Timbre

Create, Improvise, and Compose

10. Improvise melodic embellishments to a given melody.

11. Create and perform rhythmic and melodic variations.

    Level III: Sing
    Level IV: Notate

12. Create and perform harmonic accompaniment.

    Level III: Two-part and three-part
    Level IV: Three parts or more

13. Compose songs using aesthetic characteristics of vocal composition.

14. Create and sing melodies to be sung over rhythmic ostinatos.

15. Utilize technological advancements to enhance performance and composition.

16. Exhibit appropriate audience behavior. (See Appendix A.)

17. Exhibit appropriate performance behavior. (See Appendix B.)

Evaluate

18. Apply the vocal technique established criteria for evaluating performance.

19. Evaluate musical compositions in terms of aesthetic qualities.

Connect

20. Describe distinguishing characteristics of performance songs.
    - Historical period
    - Style
    - Language
    - Cultural genre
    - Composer

21. Compare the artistic principles of vocal music to those of other arts disciplines.

    Examples: unity and contrast, tension and release

22. Discuss the importance and roles of vocal music in other cultures.

23. Analyze the role vocal performers serve in our culture.

    Example: recognizing Jimmy Buffett as singer, songwriter, author

24. Examine the origins and development of American vocal music genres.

    Example: discovering Shaker music's origins in Quaker English hymns

Sixth - Twelfth Grades
Instrumental Music

The study of instrumental music contributes to the quality of life of every student. A balanced instrumental music program provides opportunities for student learning through the musical framework of read and perform (proficiency), listen and describe (historical/multi-cultural), create (theory analysis/writing), evaluate (appreciation), and connect (assimilation).

Through instrumental performance students develop the technical skills and tone production necessary for individual musical achievement. Skills in music analysis and writing are also important because they enable students to recognize and pursue excellence through creativity and musical understanding. Because music is an integral part of human history, the ability to listen and describe varied forms of instrumental music, both multicultural and historical, is essential. Acquiring an appreciation of music and valuing the aesthetic qualities that it evokes are also essential to a well-balanced instrumental music program.

LEVEL I —Beginning or first year winds, percussion, or strings

LEVEL II—Intermediate or second year winds, percussion, or strings

LEVEL III—Advanced middle school

LEVEL IV—High school

CONCEPTUAL FRAMEWORK

- READ
- PERFORM
- LISTEN, DESCRIBE
- CREATE
- EVALUATE
- CONNECT

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Sixth - Twelfth Grades
Instrumental Music Content Standards
Level I

Read

Students will

1. Read whole, half, quarter, eighth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and alla breve meter signatures.

2. Sight-read accurately simple melodies.

3. Sight-read appropriate clefs.

Perform

4. Perform accurately on at least one instrument alone and in large and small ensembles with good posture, good playing position, and good breath as well as bow or stick control.

5. Perform a varied repertoire of beginning instrumental literature on at least one string, wind, or percussion instrument.

6. Perform with proficiency solo and ensemble literature appropriate to the individual developmental level.

7. Demonstrate basic knowledge of fundamental musical structure through performance of scales, arpeggios and rudiments.

Listen, Describe

8. Demonstrate awareness of basic expressive musical symbols.

9. Analyze and describe significant changes in a musical score.
    - reading
    - listening

Create

10. Improvise simple melodic embellishments to a given melody.

11. Compose harmonic accompaniment to be played with a melody.

Evaluate

12. Discuss the musical means used by a performed instrumental work to evoke feelings and emotions.

13. Evaluate the quality of self and others' performances using established criteria.
    - Tone
    - Intonation
    - Technique
    - Balance
    - Blend

14. Exhibit appropriate audience behavior. (See Appendix A.)

15. Exhibit appropriate performance behavior. (See Appendix B.)

Connect

16. Relate music to history and culture.

17. Discuss ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of instrumental music.

18. Recognize multicultural musical styles as they relate to various historical periods and their relationships to beginning instrumental performance literature.

Sixth - Twelfth Grades
Instrumental Music Content Standards
Level II

Read

Students will

1. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ and alla breve meter signatures.
2. Sight-read accurately and expressively simple melodies.
3. Sight-read appropriate clefs while keeping a steady beat.

Perform

4. Perform accurately on at least one instrument alone and in large and small ensembles with good posture, good playing position, and good breath as well as bow or stick control.
5. Perform a varied repertoire of intermediate level instrumental literature on at least one string, wind, or percussion instrument.
6. Perform with proficiency solo and ensemble literature appropriate to the individual developmental level.
7. Demonstrate basic knowledge of fundamental musical structure through performance of scales, arpeggios and rudiments.

Listen, Describe

8. Demonstrate awareness of basic expressive musical symbols.
9. Aurally discriminate pitches.
10. Analyze and describe significant changes in a musical score.

- Listening
- Performing
- Reading

Create

11. Improvise melodic embellishments to a given melody.

12. Create and perform rhythmic and melodic variations.

13. Compose harmonic accompaniment to a melody.

Evaluate

14. Discuss the musical means used by a performed instrumental work to evoke feelings and emotions.

15. Evaluate the quality of self and others' performances using established criteria.
    - Tone
    - Intonation
    - Technique
    - Balance
    - Blend

16. Exhibit appropriate audience behavior. (See Appendix A.)

17. Exhibit appropriate performance behavior. (See Appendix B.)

Connect

18. Relate the importance and roles of instrumental music in other cultures.

19. Discuss ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of instrumental music.

20. Recognize multicultural musical styles as they relate to various historical periods and their relationships to intermediate performance literature.

Sixth - Twelfth Grades
Instrumental Music Content Standards
Level III

Read

Students will

1. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ and alla breve meter signatures.

2. Sight-read accurately and expressively advanced melodies and middle school performance literature.

3. Sight-read appropriate clefs while keeping a steady beat.

4. Recognize and demonstrate standard terms.

    - Pitch
    - Dynamics
    - Rhythm
    - Tempo
    - Articulation
    - Expression

Perform

5. Perform accurately on at least one instrument alone and in large and small ensembles with good posture, good playing position, and good breath as well as bow or stick control.

6. Perform with proficiency a large and varied repertoire of instrumental literature with a level of difficulty appropriate to middle school instrumental programs.

7. Perform with proficiency solo and ensemble literature appropriate to the individual developmental level.

8. Perform a variety of styles and forms from various time periods and ethnic groups.

Listen, Describe

9. Demonstrate awareness of basic expressive musical symbols.

10. Demonstrate extensive knowledge of fundamental musical structure through performance of scales/arpeggios and/or rudiments.

11. Aurally discriminate pitches.

12. Analyze and describe significant changes in a musical score.

    - Listening
    - Performing
    - Reading

Create

13. Improvise melodic embellishments to a given melody.

14. Create and perform rhythmic and melodic variations.

15. Compose harmonic accompaniment to a melody.

16. Utilize technological advancements to enhance performance and composition.

Evaluate

17. Evaluate the musical means used by a performed instrumental work to evoke feelings and emotions.

18. Evaluate a given musical work and performance in terms of its aesthetic qualities.

19. Evaluate the quality of personal and others' performances using established criteria.

    - Tone
    - Intonation
    - Technique
    - Balance
    - Blend

- Interpretation

20. Exhibit appropriate audience behavior. (See Appendix A.)

21. Exhibit appropriate performance behavior. (See Appendix B.)

Connect

22. Analyze multicultural musical styles as they relate to various historical periods and their relationships to middle school performance literature.

23. Discuss ways in which the principles and subject matter outside the arts are interrelated to those of instrumental music.

24. Describe the elements of music and expressive instrumental devices in the music of diverse genres, cultures, and languages.

Sixth - Twelfth Grades
Instrumental Music Content Standards
Level IV

Read

Students will

1. Read whole, half, quarter, eighth, sixteenth, thirty-second, and dotted notes and rests $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ and alla breve meter signatures.

2. Sight-read accurately and expressively advanced melodies and high school performance literature.

3. Interpret standard terms related to
    - Pitch
    - Dynamics
    - Rhythm
    - Tempo
    - Articulation
    - Expression

Perform

4. Perform on at least one instrument accurately alone and in large and small ensembles.
    - Posture
    - Breath control
    - Tonal production
    - Diction
    - Articulation
    - Intonation

5. Perform with proficiency a large and varied repertoire of instrumental literature with a level of difficulty appropriate to high school band programs.

6. Perform with proficiency solo and ensemble literature appropriate to the individual developmental level.

7. Perform a variety of instrumental styles and forms from various time periods and ethnic groups.

Listen, Describe

8. Demonstrate a comprehensive knowledge of expressive musical symbols through instrumental performance.

9. Demonstrate extensive knowledge of fundamental musical structure through performance of scale, arpeggios, and rudiments.

10. Aurally describe pitches.

11. Analyze and describe significant changes in a musical score.

    - Listening
    - Performing
    - Reading

Create

12. Improvise simple melodic embellishments to a given melody.

13. Compose instrumental rhythmic and melodic variations of given melodies.

14. Compose harmonic accompaniment to a melody using I, IV, V, VI chords.

15. Utilize technological advancements to enhance performance and composition.

Evaluate

16. Evaluate the musical means used by a performed instrumental work to evoke feelings and emotions.

17. Evaluate a given musical work and performance in terms of its aesthetic qualities.

18. Evaluate the quality of personal and others' performances using established criteria.

    - Tone

- Intonation
- Technique
- Balance
- Blend
- Interpretation

19. Recognize and practice appropriate audience behavior. (See Appendix A.)

20. Recognize and practice appropriate performance behavior. (See Appendix B.)

Connect

21. Analyze multicultural musical styles as they relate to various historical periods and to high school instrumental literature.

22. Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of high school instrumental literature.

23. Relate musical skills and concepts to concepts of other core disciplines.

Theatre
An Introduction

What is Theatre?

Theatre is an integral part of the human experience. Through Theatre, students learn about life, about actions and consequences, about customs and different cultures, and about themselves. Theatre provides them with the opportunity to learn the importance of cooperating and working with others to achieve a goal. Because Theatre is so exciting and instructive, students, including those with special needs, are eager to participate and experience the benefits of a Theatre Arts curriculum.

Connections With Other Disciplines

Theatre is where all disciplines come together. Technical Theatre is an excellent opportunity for integrating the various aspects of Language Arts, Mathematics, Science, Social Studies, Technology, Career/Technical Education, Visual Arts, Music, Dance, and Theatre curricula. Tools, materials, and processes used in Technical Theatre provide authentic opportunities to apply knowledge, concepts, and skills acquired in other disciplines.

The Theatre Arts form a natural partnership with the language arts as both disciplines focus on expressive communication. As young children begin retelling stories and telling original stories, they are creating their own dramas. Students develop composition skills through the writing process in language arts and also use the writing process to write dialogue for dramatic presentations. Performing plays by student playwrights provides authentic purposes for writing.

Throughout the Theatre Arts curriculum, students read plays both silently and aloud. Students are motivated to become expressive oral readers by reading stories or plays aloud and acting them out. The "Reader's Theatre" concept (See Theatre-Related Resources–Reader's Theatre.) provides a strong bridge between reading and Theatre.

Just as Theatre gives opportunities for students to apply the expressive communication skills identified in the Language Arts Course of Study, the characters and settings encountered in Theatre often have a foundation in Social Studies. Since Theatre is said to be "a mirror of life," it forms a close partnership with Social Studies. Theatre provides a way for students to interact with and understand a multicultural world. Differences, such as age, culture, historical period, socio-economic level, ethnicity, religion, politics, and philosophy, can be explored and experienced through Theatre. Knowledge of others' traditions, including music and dance, builds acceptance.

Role-play helps students understand choices made by people of other times and places. Reenacting historical events not only helps students remember the pertinent facts, but helps them develop an understanding of cause and effect. Through role play, historical characters come to life for playwright, actor, and audience.

Costumes and sets help the student "see" into another culture or historical period. For many students, the visual effects of a stage production or film aid both understanding and memory. For some students, the research necessary for the designing of costumes and sets brings motivation and purpose for historical or geographic research. Other students learn about different places, times, and ways of life by actually constructing sets and costumes depicting the cultural settings.

Another perhaps even more important social concept permeates the production aspect of Theatre. Learning to work cooperatively towards a goal is a life-long learning skill that develops as students work and solve problems together in preparation for a production. Producing a dramatic presentation for an audience, whether a classroom audience, a PTA meeting, or the public, provides countless opportunities for students to develop these life skills. Through working together over a period of time, students learn to accept and appreciate peers that may be different from themselves in ability, interests, and maturation. Understanding that others make unique contributions to a production helps a student to become more aware of his or her own strengths and weaknesses. Self-understanding and acceptance, confidence, and esteem grow in such an environment.

Dance, Visual Arts, and Music are truly parts of Theatre. A setting for dance and music is provided through Theatre. Dance and music also help establish a visual and aural setting and mood for a dramatic production. The Visual Arts bring a production to life by creating costumes, sets, and props that enable the audience to be transported far beyond the theater walls.

Theatre, Language Arts, Social Studies, and technology, as well as the Visual Arts, Dance, and Music, work together to teach, nurture, and broaden the outlook of students in order to develop children into knowledgeable and responsible adults.

Alabama Course of Study: Arts Education
The Conceptual Framework for Theatre

The graphic below represents the conceptual framework of Alabama's K-12 Theatre program. The diagram shows the organization of the standards and illustrates important instructional characteristics.

Categories of Content

All content within the program is organized into four major conceptual areas: history, criticism, aesthetics, and production. Content standards in these categories comprise the minimum required content in each grade, K-8. Not all content standards listed for high school level are required; this will be clarified in the secondary section of the document. The standards are presented in a suggested sequence by grades representing an age and grade appropriate sequence. Within each grade or grade group, however, the standards are not presented in a suggested teaching sequence; the organization by categories should help the classroom teacher decide when and how best to help students achieve each standard.

History: The beginnings and development of drama.

Criticism: Discriminating judgments and evaluation applied to productions and components of a production

Aesthetics: The nature of beauty; also an understanding of good taste and appropriate audience and performer behavior.

Production: The performance, including all steps and components that lead to performing for an audience.

Program Characteristics

Prominent within the standards and strongly encouraged for interweaving through instructional planning are these:

Multicultural awareness: Knowledge of the diversity of cultures within the Alabama, American, and world culture, including recognition of contributions to literature, science, government, visual art, Theatre art, dance, music, and language, and awareness of the value of multiple cultures and differences in background.

Effective use of technology: Involvement with all available technology in instruction, learning, and production in order that the most effective learning and performing occurs. Included are the use of video technology, including VCRs, TV monitors, and cameras to play back student rehearsals and performances and to multiply opportunities for students to see professionally staged plays; the use of computers to control lighting, to produce sound effects, and to manage the box office; and the use of multimedia and software for pursuing individual study of various aspects of the Theatre arts.

Interdisciplinary learning: Learning the knowledge and skills of drama along with the academic subjects and the other arts education disciplines; for example, it is unnecessary—indeed counter-productive—to stop teaching reading, language, or history to teach Theatre or vice versa.

Critical and creative thinking: Thinking skills that go beyond the level of memorization; thinking that requires decision making, creative problem solving, analysis, and/or evaluation.

Creative expression: The expression of ideas and feelings and even information in individual ways that increase communication, that suit the expression and occasion. Both formal and informal performance, as well as the processes involved in script writing and rehearsal, offer numerous opportunities to examine ideas and express oneself that lead to a healthy self image.

Life skill and academic skill development: The learning of processes and developing of characteristics that may be applied to many career choices. Theatre, K-12, can promote the learning of language, social science, and mathematics, as well as the development of valuable character traits, such as reliability, empathy, and cooperation, important in any career.

Kindergarten - Sixth Grade Theatre

At the elementary level, theatre is an improvisational, non-exhibitional, process-centered form of Theatre in which the teacher guides students to imagine, enact, and reflect upon human experiences. The elementary curriculum inherently provides ample opportunities for the use of theatre activities. In turn, the elementary student is developmentally ready and eager for these kinds of experiences.

In the classroom, the standards on the following pages are incorporated through an interdisciplinary approach that crosses all aspects of the curriculum. (See Theatre-Related Resources—Interdisciplinary Matrix.) For example, one might use Eric Carle's book *The Tiny Seed* and ask children to act out various stages of seed growth. Then, as part of the social studies curriculum, students might identify ways food is distributed once it is grown. In small groups, they might improvise short skits to illustrate the entire food distribution process from growth to placement on grocery shelves. The division of the standards into the four areas of history, criticism, aesthetics, and production should help teachers decide how to integrate the standards. "Pretend" play begins early in children's lives and is their link to making sense of the world. Life skills are basic to the theatre curriculum as students learn communication skills, develop the ability to cooperate, and learn about other cultures.

Theatre is a tool for accommodating many learning styles since it emphasizes the tactual, kinesthetic aspects of learning and also involves auditory and visual elements. This makes theatre especially important in meeting the needs of disabled students. All students, including exceptional students in the elementary grades, learn best when they are involved in a "hands on" approach to learning. Theatre is a natural vehicle to provide these kinds of experiences. Assessment will include informal teacher observation of student involvement, pencil and paper tests, and student self-assessment. Additional suggestions for assessment appear in the Theatre-Related Resources at the end of this section.

Kindergarten
Theatre Content Standards

History

Students will

1. Compare dramatic situations with real life.

   Example: comparing a character's feelings with student's own in a similar situation

2. Explore real and pretend situations from many cultures through dramatic activities.

   Example: studying holiday customs and stories from around the world

3. Compare stories from different cultures through dramatic play.

Criticism

4. Explain favorite elements in a performance.

   Examples: discussing scenery, characters, costumes

5. Express theatre events physically, verbally, and pictorially.

6. Identify characters most admired and disliked.

7. Explain how the wants and needs of characters are similar to and different from their own.

Aesthetics

8. Recognize and practice acceptable audience behavior. (See Appendix A.)

9. Respond affectively to dramatic activities.

Production

10. Tell stories from literature and life experiences through improvisation. (See Theatre-Related Resources—Interdisciplinary Matrix.)

    Examples: decorating a Christmas tree, building a snowman, going on a picnic, hunting for Easter eggs

11. Explore a variety of roles in life and make-believe through guided dramatic play.

    Example: imitating movement of people and animals

12. Demonstrate various locomotor and nonlocomotor movements for different characters.

13. Express various emotions through body, face, and voice.

First Grade
Theatre Content Standards

History

Students will

1. Compare dramatic situations to real life.
2. Engage in dramatic activities that depict characters from diverse historical periods and cultures.
   Example: making simple period costumes
3. Explore real and pretend dramatic activities. (See Theatre-Related Materials—Interdisciplinary Matrix.)

Criticism

4. Recognize emotions evoked by a performance.
5. Identify the who, what, and where in theatre experiences.
6. Describe the appearance and actions of the characters.
7. Give reasons for characters' choices.
8. Explain how the wants and needs of characters are similar to and different from their own.

Aesthetics

9. Recognize and practice acceptable audience behavior. (See Appendix A.)
10. Respond to sensory stimuli in the arts.

Production

11. Collaborate to establish playing spaces for classroom dramatizations.

12. Select and safely organize available materials for scenery, properties, lighting, sound, costumes, and makeup.

13. Tell stories from literature and life experiences through improvisation and Reader's Theatre. (See Theatre-Related Resources–Reader's Theatre.)

14. Assume roles based on personal experience, heritage, imagination, literature, and history.

15. Collaborate to select interrelated characters, environments, and situations for classroom dramatizations.

16. Apply concepts of beginning and ending to stories and story dramatization.

17. Use movement to explore thought, feeling, and roles from life, literature, and history.

    Examples: pantomiming brushing teeth or throwing a ball

Second Grade
Theatre Content Standards

History

Students will

1. Compare dramatic situations with real life.
2. Discover common subjects and ideas in stories from different cultures through dramatic activities.
3. Engage in dramatic activities that depict characters from diverse historical periods and cultures.
   Example: making simple period costumes

Criticism

4. Recognize emotions evoked by a performance.
5. Identify the who, what, and where in theatre experiences.
6. Describe the appearance and actions of the characters.
7. Give reasons for characters' choices.
8. Explain how the wants and needs of characters are similar to and different from their own.
9. Describe the sensory elements of a dramatic performance.
   - Visual
   - Aural
   - Oral
   - Kinetic
10. Suggest alternatives for settings and endings of dramatic presentations.

Aesthetics

11. Recognize and practice acceptable audience behavior. (See Appendix A.)

12. Respond to sensory stimuli in all the arts.

13. Begin to identify the arts that are used to make a theatre production.

    Examples: music, dance, visual arts (costumes, scenery)

Production

14. Collaborate to establish environments for classroom dramatizations.

15. Select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup.

16. Select movement, music, or visual elements to enhance the mood of a classroom dramatization.

17. Collaborate to select interrelated characters, environments, and situations for classroom dramatizations.

18. Apply concepts of beginning, middle, and ending to stories and story dramatization.

    Example: writing or recording original scripts with teacher help

19. Collaborate to plan and rehearse improvisations.

20. Demonstrate various ways of staging classroom dramatizations.

    Examples: choral reading, improvisation, pantomime, Reader's Theatre (See Theatre-Related Resources—Interdisciplinary Matrix and Reader's Theatre.)

21. Use movement to explore thought, feeling, and roles from life, literature, and history.

    Examples: pantomiming events, acting out everyday activities

22. Assume roles based on personal experience and heritage.

Third Grade
Theatre Content Standards

History

Students will

1. Discover common subjects and ideas in stories from different cultures through dramatic activities.
2. Engage in dramatic activities that depict characters from diverse historical periods and cultures.

   Examples: making simple period costumes, acting out folk tales of other cultures
3. Discuss how theater reflects life.
4. Identify ways to view dramatic work.
   - Theatre
   - Film
   - Television
   - Electronic media productions

Criticism

5. Articulate emotional responses to the whole, as well as the parts, of dramatic performances.
6. Evaluate the believability of theatrical performances.
7. Identify the who, what, when, where, and why in theatre experiences.
8. Describe characters, their relationships, and their environments.
9. Articulate the different goals and feelings of characters.
10. Explain how the wants and needs of characters are similar to and different from their own.
11. Describe the sensory elements of a dramatic performance.
    - Visual
    - Aural

- Oral
- Kinetic

12. Identify ways lighting, costumes, sound effects, makeup, props, and sets enhance dramatic presentations.

Aesthetics

13. Recognize and practice acceptable audience behavior. (See Appendix A.)

14. Respond to sensory stimuli in all the arts.

15. Analyze how movement, music, and/or visual elements enhance the mood of a classroom dramatization and/or theatre production.

Production

16. Suggest alternative ideas for settings, characters, and endings.

17. Communicate locale and mood by designing and constructing environments for a production using visual and aural elements.
    - Scenery
    - Properties
    - Lighting
    - Sound
    - Costume
    - Makeup

18. Collaborate to select interrelated characters, environments, and situations for classroom dramatizations.

19. Apply concepts of beginning, middle, and ending to stories and dramatizations.

    Examples: writing original scripts in a small group with minimal teacher help

20. Collaborate to plan and rehearse improvisations.

21. Participate in a variety of ways of staging classroom dramatizations. (See Theatre-Related Resources—Reader's Theatre.)

22. Use movement to explore thought, feeling, and roles from life, literature, and history.

    Examples: everyday activities, customs of various cultures

23. Assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, literature, and history.

24. Identify the responsibilities of a director.
    - Select the script
    - Choose the cast
    - Organize rehearsals
    - Plan coordination of those in charge of lights, sound, set, costumes
    - Plan staging

25. Demonstrate ability to cooperate with a director.

Fourth Grade
Theatre Content Standards

History

Students will

1. Discover common subjects and ideas in stories from different cultures through dramatic activities.

2. Engage in dramatic activities that depict characters from diverse historical periods and cultures.

   Examples: making simple period costumes, acting out folk tales of other cultures

3. Identify ways that theater reflects the artistic and social values and accomplishments of civilization.

4. Recognize that drama is a major form of literature.

5. Identify some authors who have written for the theater.

   Example: James M. Barrie's *Peter Pan*

Criticism

6. Articulate and explain emotional responses to the whole, as well as the parts, of dramatic performances.

7. Evaluate the believability of theatrical performances using identified criteria.

   Examples: Do the characters seem real? Did the action make sense to you? Did the scenery and costumes fit the plot and characters?

8. Identify the who, what, when, where, and why in theatre experiences.

9. Describe characters, their relationships, and their environments.

10. Articulate the different goals and feelings of characters.

11. Explain how the wants and needs of characters are similar to and different from their own.

12. Describe the sensory elements of a dramatic performance.
    - Visual
    - Aural
    - Oral
    - Kinetic

13. Discuss ways lighting, costumes, sound effects, makeup, props, and sets enhance dramatic presentations.

14. Compare ideas and emotions as expressed in theater, dramatic media, dance, music, and visual arts.

Aesthetics

15. Recognize and practice acceptable audience behavior. (See Appendix A.)

16. Explain why responding to sensory stimuli is basic to all the arts.

17. Analyze how movement, music, or visual elements are used to enhance the mood of classroom dramatizations and/or theatre production.

Production

18. Suggest alternative settings, characters, and endings.

19. Communicate locale and mood by designing and constructing environments for a production using visual and aural elements.
    - Scenery
    - Properties
    - Lighting
    - Sound
    - Costume
    - Makeup

20. Collaborate to select interrelated characters, environments, and situations for classroom dramatizations.

21. Create tension and suspense in or through characters, environments, and actions.

22. Plan and rehearse improvisations collaboratively.

23. Demonstrate various ways of staging dramatizations.

24. Assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history.

25. Demonstrate acting skills, such as memorization of lines, concentration, enunciation, body movement, and voice, to develop characterizations.

26. Apply simple research from print and non-print sources to script writing, acting, and design choices.

27. Collaborate to plan and rehearse dramatic presentations. (See Theatre-Related Resources—Suggested Plays.)

28. Demonstrate ability to cooperate with a director.

Fifth Grade
Theatre Content Standards

History

Students will

1. Discover common subjects and ideas in stories from different cultures through dramatic activities.

2. Engage in dramatic activities that depict characters from diverse historical periods and cultures.

   Example: reenacting the Constitutional Convention

3. Identify ways theatre reflects the artistic and social values and accomplishments of civilization.

4. Identify some authors who have written for the theatre.

   Examples: Gilbert and Sullivan's *The Mikado,* Rogers and Hammerstein's *The King and I*

5. Use cultural and historical information to improvise and script scenes.

Criticism

7. Articulate and explain emotional responses to the whole, as well as the parts, of dramatic performances.

8. Identify the who, what, where, when, and why in theatre experiences.

9. Describe characters, their relationships, and their environments found in dramatic literature.

10. Articulate goals and feelings of characters.

    Examples: Pinnochio wanting to be a real boy, Cinderella wanting to go to the ball

11. Describe the effects of publicity, programs, and physical environments on audience response and appreciation of dramatic performances.

12. Compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts.

Aesthetics

13. Recognize and practice acceptable audience behavior. (See Appendix A.)

14. Describe and compare the functions and interaction of performing and visual artists and of audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts.

15. Analyze how movement, music, or visual elements enhance the mood of dramatizations.

Production

16. Identify ways lighting, costumes, sound effects, makeup, props, and sets enhance dramatic presentations.

17. Work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, costumes, and makeup to suggest character.

18. Collaborate to select interrelated characters, environments, and situations for dramatizations.

19. Create tension and suspense in characters, environments, and actions individually and in small groups.

20. Collaborate to plan and rehearse improvisations.

21. Demonstrate various ways of staging dramatizations.

22. Assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience, heritage, imagination, literature, and history.

23. Demonstrate acting skills, such as memorization of lines, concentration, enunciation, body movement, and voice, to develop characterizations.

24. Apply research from print and non-print sources to script writing, acting, and design choices.

25. Collaborate to plan and rehearse dramatic presentations. (See Theatre-Related Resources–Suggested Plays.)

26. Demonstrate ability to cooperate with a director.

27. Make simple costumes and accessories from available materials and supplies.

Sixth Grade* Theatre Content Standards

History

Students will

1. Discuss various acting styles.
   - Method
   - Techniques
   - Improvisation

2. Utilize societal characteristics as a basis for play development.

3. Use basic theatre terms appropriately.

   Examples: set, flat, wings, strike, proscenium arch, house, pit, orchestra, mezzanine, balcony

Criticism

4. Discuss parts of dramatic structure.
   - Character
   - Plot
   - Setting

5. Recognize certain standard plot components.
   - Initial incident
   - Crisis
   - Conclusion

6. Recognize reasons for separating audience space from playing spaces.

*These content standards are for schools with a K-6 elementary school structure. Middle schools with a 6-8 grade structure should use the Sixth-Eighth Grades Theatre content standards.

Aesthetics

7. Follow appropriate etiquette for rehearsals and performances.

   Examples: arriving on time for rehearsals, avoiding upstaging other actors

8. Observe proper audience etiquette. (See Appendix A.)

Production

9. Participate in play writing in groups to create, tell, and enact original scripts.

10. Create dialogue that imitates real conversation.

11. Recognize the unique formatting of dialogue in a play.

    Examples: Hansel: Look! There is a cottage!
    Gretel: We're saved!

12. Write scripts using formats for stage directions.

    Examples: Tom: *(enters left)* Here I am!
    Mary: I found it there. *(moves downstage center)*

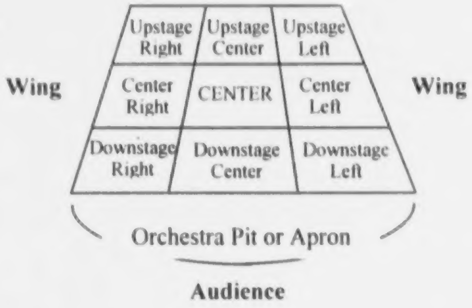
13. Use observation of others to create characterizations.

14. Utilize mannerisms, facial expressions, and body movement to depict characters.

15. Develop vocal clarity in performance.
    - Articulation
    - Volume
    - Inflection
    - Pitch
    - Enunciation

16. Describe and follow basic stage movement directions.

    Example:


Upstage Right
Upstage Center
Upstage Left
Wing
Center Right
CENTER
Center Left
Wing
Downstage Right
Downstage Center
Downstage Left
Orchestra Pit or Apron
Audience

Theatre 6th

17. Memorize lines on deadline.

18. Identify basic technical elements used in theatrical productions.
    - Lighting
    - Costumes
    - Properties
    - Special effects

19. Select and create formal and informal playing spaces.

20. Identify basic set requirements.

21. Identify materials necessary for preparation/construction of a set.

22. Devise costumes, props, and other technical necessities from available materials.

23. Work cooperatively with director and production staff members.

24. Understand and demonstrate how set, lighting, and costumes affect each other and the whole production.

25. Credit authors in an appropriate manner.

Sixth - Eighth Grades
Theatre

In the middle school, Theatre serves as a transition between childhood and the more adult world of high school. Theatre provides a safe venue for exploring self and society. Theatre encourages acceptance of and appreciation for individual and cultural differences. For these reasons, Theatre satisfies one of the most basic needs of middle school students: a place to belong.

Students in a middle school Theatre class are engaged in acting in scenes, designing simple sets, exploring character development, and planning appropriate stage movement. The Theatre teacher helps students observe and utilize specific elements from the real world in the dramatic process.

Assessment of student progress is important. Since much of Theatre is active involvement, an important part of assessment is teacher observation; since a part of Theatre study requires specific knowledge, part of assessment is appropriate as pencil and paper tests; since a valuable component of theatre—especially for middle school students—is personal development, self-assessment is an essential component. The Theatre-Related Resources section provides additional suggestions for assessment.

Sixth - Eighth Grades
Theatre Content Standards

History

Students will

1. Discuss various acting styles.

2. Discuss the use of historical character types as a dramatic technique.

   Examples: Greek hero, Commedia characters

3. Discuss legal and ethical implications of the use of another's work.

   Examples: crediting appropriate sources, obtaining legal rights to produce material

Criticism

4. Discuss the parts of dramatic structure.
   - Character
   - Plot
   - Setting
   - Theme

5. Discuss standard plot components. (See Theatre-Related Resources—Form and Structure of Scripts.)
   - Initial incident
   - Rising action
   - Conflict
   - Crisis
   - Falling action
   - Conclusion

6. Discuss reasons for separating audience spaces from playing spaces.

7. Analyze the connection between the production and the director, playwright, actors, and technical crews.

8. Analyze the relationship of set design, lighting, and costumes with production concept.

Aesthetics

9. Demonstrate appropriate audience etiquette. (See Appendix A.)

Production

10. Participate in playwriting in groups to create, tell, and enact original scripts.

11. Create dialogue that imitates real conversation.

12. Recognize the unique formatting of dialogue in a play.

    Examples: Hansel: Look! There is a cottage!
    Gretel: We're saved!

13. Write scripts using formats for stage directions.

    Examples: Tom: *(enters left)* Here I am!
    Mary: I found it there. *(moves downstage center)*

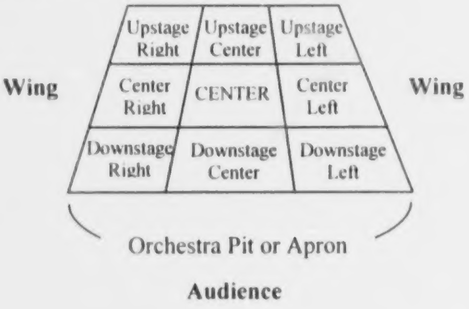
14. Use observation of others to create characterizations.

15. Utilize mannerisms, facial expressions, and body movement to depict characters.

16. Develop vocal clarity in performance.
    - Volume
    - Inflection
    - Pitch
    - Enunciation

17. Describe basic stage positions.

    Example:


Upstage Right
Upstage Center
Upstage Left
Wing
Center Right
CENTER
Center Left
Wing
Downstage Right
Downstage Center
Downstage Left
Orchestra Pit or Apron
Audience

18. Discuss the importance of memorizing lines on deadline.

19. Discuss the basic rules of stage movement.
    - "4th wall"
    - Planes
    - Levels
    - Stage positions

20. Respond appropriately to basic blocking directions.

21. Follow appropriate etiquette for rehearsals and performances.

    Examples: arriving on time for rehearsals, avoiding upstaging other actors

22. Identify basic technical elements used in theatrical productions.
    - Lighting
    - Costumes
    - Properties
    - Special effects

23. Select and create formal and informal playing spaces.

24. Identify basic set requirements.

25. Identify materials necessary for preparation/construction of a set.

26. Devise costumes, props, and other technical necessities from available materials.

27. Discuss various acting styles.
    - Method
    - Classical
    - Improvisation

28. Work cooperatively with director and production staff members. (See Theatre-Related Resources—Professional/Commercial Organization.)

29. Understand and demonstrate how set, lighting, and costumes affect each other and the whole production. (See Theatre-Related Resources—Professional/Commercial Organization.)

30. Utilize societal characteristics as a basis for play development.

31. Credit authors in an appropriate manner.

32. Utilize improvisation and acting exercises to enhance development of characterization skills.

33. Discuss the use of vocal mechanisms in characterization.

    - Articulation
    - Volume
    - Inflection
    - Basic dialects

34. Discuss the use of voice in drama.

35. Work cooperatively with a technical and design crew to create and develop sets and environments. (See Theatre-Related Resources—Professional/Commercial Organization.)

    Examples: constructing basic set pieces, obtaining props necessary for a specific set

36. Examine ways to devise costumes, props, and other technical necessities from available materials.

    Examples: making costumes from available clothing and fabric, creating sound effects, modifying available natural and artificial light

37. Discuss duties and responsibilities of a director.

    Examples: designing a blocking plan, conducting an audition, developing a schedule for rehearsal, preparing a prompt book (See Theatre-Related Resources—Professional/Commercial Organization.)

38. Identify the duties of production staff members.

    Examples: stage manager, designers, technicians

39. Demonstrate ability to cooperate with a director and supervise members of the production staff to enhance production. (See Theatre-Related Resources—Professional/Commercial Organization.)

Ninth - Twelfth Grades
Theatre

Theatre standards at the high school level are identified with the understanding that students will be approaching class work with a variety of abilities, experiences, and personal needs. Some students will have had the experience of previous work in Grades K-8, while some will sign up for a Theatre class for the first time. Students' interests and abilities in Theatre vary widely and will determine the number of courses and degree of involvement pursued by each student. Committing to the work and discipline of Theatre, students grow personally and develop theatrical skills in a positive and dynamic environment.

Theatre studies for students in Grades 9-12 bring students in contact with universal concerns and great literature. By analyzing, critiquing, and sometimes creating and performing Theatre, students develop a deeper understanding of personal issues and broader world views that include a broad range of concepts and subjects: history, theology, sociology, visual arts, music, dance, politics, and psychology.

Phases of formal Theatre and development of original work should include designs, character portrayals, and scripts. Important facts of the complete high school program include acting, directing, play writing, designing, and producing in all areas of theatrical presentation as well as in managing and organizing.

High school Theatre students have the unique opportunity to gain not only an awareness of a vast range of human concerns but also to encounter abstract philosophy and history philosophies.

Course Content and Assessment

Students at the high school level learn about representative dramatic texts and performances and the place of that work in the events of history. They discover the impact of historical events on the past and present. Knowledge of literature and history is stressed. Knowledge and skills in Technical Theatre and performance are improved along with the resulting insight into using knowledge and skills in everyday life. Assessment of student progress and attainment is therefore, complex but important.

The Theatre-Related Resources section provides some suggestions for assessing student work. The provision of standards on the following pages is also intended to help teachers with evaluation in a manner that a topical outline does not provide.

Outline of 9-12 Content Structure:

- Basic one-half unit, one-semester course to satisfy the high school graduation requirement. Such a course might be called "Introduction to Theatre" and should include Content Standards 1-33. These cover Theatre history, aesthetics, criticism, and an overview of production elements but may not involve a fully-produced play. This type of course will orient students to Theatre's role in society, its relationship to other disciplines, and its potential for individual development.
- Advanced Theatre Courses — These may include:
  - "Survey of Production," an overview of the production process, 1-semester. Content Standards 30-82 should be included.
  - Skills courses:
    - Writing I-IV should include Content Standards 34-40.
    - Directing I-IV should include Content Standards 41-44.
    - Design/Tech I-IV should include Content Standards 45-63.
    - Acting/Vocal Performance I-IV should include Content Standards 64-77.
    - Theatre Management I-IV should include Content Standards 78-82.
  - Play Production I-IV: should include selected Content Standards from 30-82.

Ninth - Twelfth Grade
Theatre Content Standards

History

Students will

1. Interpret the impact history and Theatre have had upon each other including available technology.
   - Incorporate content from courses of study in Social Studies and Language Arts.
   - Interpret Theatre history through dramatic literature.

   Examples: examining dramatic texts for clues for accurate portrayal of cultural, social, and political ideas and events; exploring how characters and settings are depicted in dramatic historical literature

2. Compare the influence in Theatre of different historical periods, social issues, historical figures, and cultural groups.
   - Comparison of American regionalism and foreign and neutral dialects
   - Identifying the contributions of different cultures and historical periods that remain prominent

   Examples: tribal, Egyptian, Greek, Roman, Medieval, Oriental

3. Research the history of theatrical performance styles to assist with performing dramatic texts.

4. Recognize that some of the world's great writers have written for the stage.

   Examples: Sophocles, Aristophanes, Euripedes, Shakespeare, Arthur Miller, Eugene O'Neill, August Wilson, Lorraine Hansbury, Luis Valdez

5. Research the history of the modern masters.

   Examples: Chekov, Shaw, Ibsen, Strindberg

6. Research the development in history of the American drama.

   Examples: Thornton Wilder, Arthur Miller, Eugene O'Neill, Tennessee Williams, Edward Albee, Neil Simon, Sam Shepard

7. Research settings, properties, costumes, and make-up that illustrate cultural environments and/or historical periods.

   Examples: Greek, Elizabethan, Kabuki, ritual

8. Recognize Theatre as a force for social change and a potential cause of action in cultural history.

Criticism

9. Critique alternative characterization choices.

10. Evaluate and critique vocal work.
    - Development of criteria
    - Evaluation of one's own and another's voice
    - Notation of strengths and weaknesses

    Examples: volume, tone, resonance, enunciation, accent, dialects

11. Analyze how sensitivity to perceptions and characterizations of their peers affect performance.

12. Accept and adjust to others' creative ideas.
    - Ineffective responses to criticism
      Examples: being antagonistic, being passive, being both
    - Effective responses to criticism
      Examples: acknowledging, agreeing with critic, probing clarifications, compromise

13. Analyze how emotional state affects perception.

14. Evaluate the intent, structure, effectiveness, and worth of work of the director.

15. Analyze and evaluate audience responses to productions.

16. Analyze technical elements used to convey the originator's intent.

    Examples: settings, properties, sound, special effects, costumes

Aesthetics

17. Discuss the importance of nonverbal communication.

18. Discuss cultural and social attitudes as they relate to self and others.

Theatre 9th-12th

19. *Explore and understand interdisciplinary relationships among art forms and the way* they relate to the study, process, and production of Theatre. (See Theatre-Related Resources—Integration of the Arts.)

20. Recognize and understand that visuals, sounds, movements, and words are ways of presenting ideas/feelings manifested through all the arts. (See Theatre-Related Resources—Interdisciplinary Matrix.)

21. Experience performances of diverse styles, modes, and genres.

22. Compare and contrast productions with life situations.
    - Assessing how performances broaden perceptions of the range of human potential
    - Reflecting upon personal and universal meanings in productions

    Examples: social, political, cultural, psychological

23. Analyze motifs, symbols, and metaphors in productions and relate them to personal experiences.

24. Communicate the personal impact of theatrical experiences.

    Examples: empathy, catharsis, delight

25. Understand the role of Theatre and related areas as an avocation and the way they serve as a means of renewal and recreation.

    Example: community Theatre

26. Analyze the relationship of Theatre design to mood, emotions, and social and cultural biases.

27. Analyze scenic design's effect upon audience perspective.
    - Ideas
    - Colors
    - Lines and texture

28. Demonstrate proper audience behavior. (See Appendix A.)

29. Use divergent thinking in the creative process.

    Example: creating at least two solutions to a blocking problem in a scene

Production

A. Production Process

30. Discuss the process of theatrical production. (See Theatre-Related Resources—Professional/Commercial Theatre Organization.)

31. Analyze the relationships among the theatrical elements: make-up, technical Theatre, performer-management, performer-audience. (See Theatre-Related Resources—Professional/Commercial Theatre Organization.)

32. Understand and practice Theatre as a synthesis of all the arts. (See Theatre-Related Resources—Integration of the Arts.)

    Examples: blending appropriate elements of dance and movement into the physicalization of a role; incorporating the elements of music and using musical experiences to develop characterization or create a sound design; incorporating elements of visual arts and using visual arts experiences to design and execute a visual environment for a production or to enhance characterization; using appropriate elements of literature and literary experiences to facilitate theatrical processes in all areas; using electronic media

33. Demonstrate responsible behavior and social discipline through successful collaboration in Theatre and related media.

    Examples: demonstrating the ability to lead and follow; following directions; participating cooperatively; refraining from behavior that detracts from the group; contributing ideas appropriately; demonstrating respect for others' space, feelings, and ideas; respecting the working methods of others; modifying plans on the basis of constructive criticism; accepting final group decisions

B. Writing

34. Analyze the function of a playwright and the process of writing plays.

35. Identify and describe the elements of short plays and scenes. (See Theatre-Related Resources—Form and Structure of Scripts.)
    - Character
    - Plot
    - Setting
    - Theme

36. Describe the form and structure of scripts.
    - Theme
    - Plot
    - Functions of characters (foils, protagonists, antagonists, incidental, agent of fate)
    - Subtext

37. Evaluate plots and themes. (See Theatre-Related Resources—Form and Structure of Scripts.)

    Examples: examining scenarios based on existing scripts, stories, news events, life experiences

38. Illustrate how language is used to define characters.

    Example: writing a scene using at least two distinct character types

39. Interpret metaphors, themes, and moods in scripts.

    Example: writing scenes including the use of metaphors

40. Describe the role of the playwright as an artist collaborating with director, actors, designers, and technicians.

C. Direction

41. Identify the role(s) of the director in the Theatre process.
    - Responsible for creative choices among the actor, technical staff and director
    - Responsible for unifying the production concept
    - Responsible to the script, actors, designers, technicians, and audience

42. Direct in a classroom or formal Theatre setting.
    - Imagining, visualizing, and analyzing how literature or dramatic text might be played
    - Developing a plan for an entire Theatre production.
    - Using appropriate blocking (staging) techniques to realize directoral choices

43. Research, understand, and employ established staging conventions appropriate to style and genre.

44. Research and apply stage conventions for traditional and alternative performance spaces.

    Examples: stage, arena, classroom, gymnasium, cafeteria, sidewalk, park, lawn, hallway

D. Design/Technical

45. Identify the various components of technical Theatre.
    - Lighting
    - Sound
    - Scenery
    - Properties
    - Costumes
    - Make-up
    - Hair

46. Identify the technical parts of a theatre facility and their functions.

    Examples: lighting equipment, rigging and hanging devices, mechanical devices

47. Identify and define the basic types of scenery construction.

    Examples: flats, platform, backdrops, cycloramas, steps platform, drapery, (legs, borders, teasers, scrim)

48. Describe the construction process of basic types of scenery such as flats or platforms.

49. Differentiate between the construction for life and for Theatre.

    Examples: building walls in a home versus flat construction, forced perspective, scale manipulation

50. Identify audience perceptions to be considered in scenic design.

51. Design a production using a production concept as a framework.

    Example: designing a show out of period—setting *Twelfth Night* in the Roaring 20's

52. Apply the basics of technical drawing used in creating renderings and working drawings.

    Examples: creating floor plans, elevations

53. Create a scale model from working drawings.

54. Describe the basic process of scenic painting techniques.
    - Preparation/mixing
    - Experimentation with techniques
    - Application

55. Explain the production concept of using lighting—direction, color, and intensity—to create mood.

56. Explain the roles of costumes in theatrical productions.

    Example: establishing characterization, mood, tone

57. Design costume sketches using figure drawings.

58. Apply basic principles of complementary and contrasting colors in costume drawings and actual costumes.

    Example: utilizing the theory of complementary and contrasting colors

59. Construct and coordinate simple costumes and accessories from an assortment of materials and supplies.

60. Analyze and design visual representations.

    Examples: producing makeup sketches for a character in a specific production, describing how basic color principles are used to design and create a realistic makeup for a character

61. Describe the function and use of sound equipment.

62. Describe how audience perception is considered in sound design.

63. Apply technical knowledge and skills to solve problems safely and collaboratively when creating a production.

E. Acting/Vocal Performing

64. Describe the physiology of vocal production and functions of vocal mechanisms.
    - Head
    - Throat
    - Thorax region
    - Diaphragm

65. Analyze the elements of clear and expressive speech.
    - Articulation
    - Pronunciation
    - Volume
    - Rate
    - Intonation
    - Oral phrasing

66. Understand the development and use of the vocal instrument in the dramatic process.

67. Demonstrate and explain the importance of projecting the voice audibly, clearly, and without strain.

68. Demonstrate the proper use of a personal vocal warm-up.

69. Analyze the relationship between body and voice.

70. Discuss the use of the body as a creative instrument including pantomime, stage combat, and general movement.

71. Use an integrated approach to acting.

Example: developing the mind, body, and voice as a performing instrument

72. Demonstrate understanding of stage movement.

- "The Fourth Wall"
- Planes
- Levels
- Stage positions

73. Use improvisation to explore and create scenes and plays.

- Innovating and "thinking on one's feet" in improvised scenes
- Demonstrating plot sequence, themes, and script movement

Example: developing scenes demonstrating character, relationships, and locale

74. Identify and research various acting styles.

Examples: method, classical, oratorical, musical theatre, operatic, ensemble, improvisational, force, slapstick

*75. Research various theories and methods of acting.

Examples: Stanislavski, Bolaslavski, Sanford Meisner, Lee Strasberg, Stella Adler, Uta Hagen, Joseph Chaikin, Viola Spolin

76. Analyze script for physical, social, and psychological dimensions of characterization.

Example: researching and writing autobiography of a character

77. Identify and explain acting conventions used in Theatre.

- Asides
- Soliloquies
- Fade
- Voice-overs

Theatre 9th-12th

F. Management/Presenting

78. Understand the areas of Theatre management and their use in play production. (See Theatre-Related Resources—Professional/Commercial Theatre Organization.)

    Examples: stage management, box office management, publicity, front-of-house management

79. Understand the range of Theatre careers and related areas as occupational opportunities.

    Examples: television; radio; construction; electrical, commercial and graphic arts; playwriting; public relations and marketing; textile design; fashion design; sound engineering

80. Define qualification and skills required to enter various Theatre and related occupational areas.

81. Explain the functions of Theatre unions, associations, and agents.

    Examples: Actors Equity, Society of Stage Directors and Screen Actors Guild, United Scenic Artists, International Association of Theatrical and Stage Employees, The Educational Theatre Association, International Thespian Society

82. Demonstrate skills required for career preparation in Theatre and related areas.

    Examples: preparing a r□sum□, having a headshot made; developing a portfolio; interviewing; auditioning

*Advanced Level

Theatre-Related Resources

Reader's Theatre

Reader's Theatre is informal drama with a foundation in literature and reading. It is acting without movement or stage sets, whereby the "actors" hold and read their scripts throughout the performance. It was developed as a convenient and effective means for dramatizing literature.

Reader's Theatre can easily be produced by a classroom teacher. A children's literature story is simply divided into "parts" by the teacher. The dramatic action is provided through simple narration of the story. Each part is assigned a different narrator. Parts are often labeled as "Narrator one," "Narrator two," as appropriate.

Unlike regular Theatre where parts are memorized and scripts are not seen, in a Reader's Theatre performance, scripts are held and read by the actors. "Acting" is done through voice volume and intonation, facial expression, and rhythm. There is either no costume at all, or costume decoration is minimal and insignificant. There are no full stage sets. If sets are used at all, they are simplistic. The only "rehearsal" required is reading of the script, which is why Reader's Theatre is such an effective vehicle for literature of high quality.

Reader's Theatre lends itself to spontaneity because children can be selected "on the spot" to read a script. Children love Reader's Theatre because of this spontaneity and the opportunity to act without memorization. It fosters the spirit of teamwork as the actors work together to perform. Success is easily achieved, and even the shyest students are encouraged to narrate without fear of not "knowing their lines" or moving in dramatic ways.

Reader's Theatre can be used as a vehicle for older students to perform for younger students. When used in this fashion, both groups benefit from the positive attention. Using Reader's Theatre is also advantageous in the social studies. Multicultural literature is easily performed to familiarize children with other cultures.

Assessment in Theatre

The content standards for Theatre involve a variety of skills and require the use of a variety of assessment techniques. Teacher observation can be used to assess content standards such as "Collaborate to plan and rehearse improvisations." The teacher can list standards to be assessed by teacher observation vertically on paper and write student names across the top. The date of mastery can be recorded for each student. An alternative method would be to place a list of standards to be assessed by teacher observation in a portfolio for each student.

Some standards, such as "Apply concepts of beginning, middle, and ending to stories and story dramatizations," require the student to write a story or dramatization. The teacher assesses the student's ability to include a beginning, a middle, and an end.

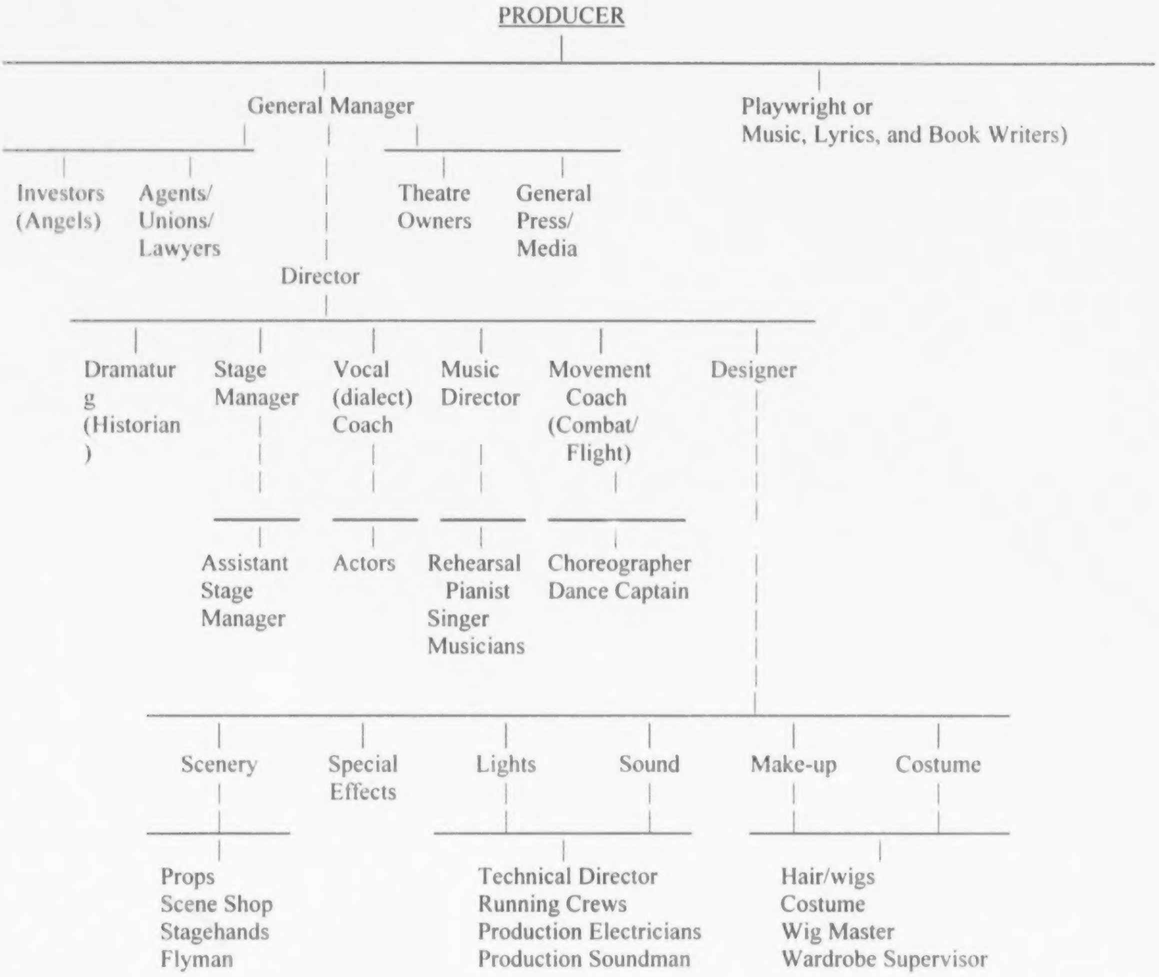
Standards, such as "Identify the who, what, where, and why in theatre experiences," can be assessed through a paper-and-pencil test. Assessments for individual students can be kept in an individual portfolio with other work such as scripts, videos of performances, or drawings of sets or costumes. Portfolio assessment encourages the student to evaluate his own work and set goals for personal improvement.

Elementary and middle school teachers incorporating Theatre standards within a content area, such as language arts, may include assessment results on those standards in the grade for the content area. Middle school and high school teachers of a separate Theatre course will report a separate grade.

Good assessment practices in Theatre Arts also help the teacher choose goals and objectives for future lessons as well as evaluate past teaching. Assessment then becomes the starting point for future instruction.

Theatre Organization

Professional/Commercial Players and Relationships


PRODUCER
General Manager
Playwright or
Music, Lyrics, and Book Writers)
Investors
(Angels)
Agents/
Unions/
Lawyers
Theatre
Owners
General
Press/
Media
Director
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g
(Historian
)
Stage
Manager
Vocal
(dialect)
Coach
Music
Director
Movement
Coach
(Combat/
Flight)
Designer
Assistant
Stage
Manager
Actors
Rehearsal
Pianist
Singer
Musicians
Choreographer
Dance Captain
Scenery
Special
Effects
Lights
Sound
Make-up
Costume
Props
Scene Shop
Stagehands
Flyman
Technical Director
Running Crews
Production Electricians
Production Soundman
Hair/wigs
Costume
Wig Master
Wardrobe Supervisor

Theatre Related Resources

Integration of Arts

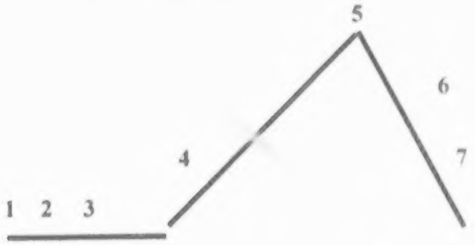
Use Word 6.0c or later to

Theatre Related Resources

Interdisciplinary Matrix

STORY	"Cinderella"	"Jack and the Beanstalk"	"Three Billy Goats Gruff"
DRAMA	Create a play.	Write a scenario.	Create a play for puppets.
DANCE	Choreograph a ballroom dance.	Improvise a dance for the Giant.	Improvise a dance for each goat.
VISUAL ARTS	Design a shoe.	Design and make a beanstalk.	Design puppets.
MUSIC	Select escape music.	Create sound effects for the Giant.	Use rhythm instruments to produce sound effects.
LANGUAGE ARTS	Revise the play to use more vivid adjectives.	Develop dialogue.	Write an alternative ending.
SOCIAL STUDIES	Research medieval life and Cinderella stories from other cultures.	Use the period of the play.	Research rivers and types of bridges.
MATH	Tell time.	Measure and graph the growth of beans.	Count by 3's.
SCIENCE	Grow and carve pumpkins.	Plant and grow beans.	Visit a farm to observe and pet goats.

Form and Structure of Scripts



1. Situation
2. Exposition
3. Inciting or initial incident
4. Rising action
5. Climax
6. Falling action
7. Conclusion
   (Resolution, Denouement)

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Theatre Related Resources

Literature: Plays, Stories, and Books

Elementary

Plays

Adventures of Brer Rabbit, The. Pat Hale, New Plays For Children, Rowayton, Connecticut: 1962.
Alice In Wonder. Koste. Virginia Glasgow, New Plays For Children, Rowayton, Connecticut: 1962.
Beauty And The Beast: Adapted From The Old French Legend "Beloved Friend." Ellen Stuart, New Plays For Children, Rowayton, Connecticut:: 1964.
Boy Who Talked To Whales, The: Brecht on Brecht. Webster Smalley, Louisiana Anchorage Press, New Orleans: 1981.
Bremen Town Musicians, The. Pat Hale, New Plays For Children, Rowayton, Connecticut: 1962.
Cricket On The Hearth, The. Helen Avery, New Plays Incorporated, Rowayton, Connecticut: 1984.
Emperor's New Clothes. Charlotte Chorpenning, Samuel French, New York: 1959.
Frog Prince, The. Martha Newell, New Plays for Children, Rowayton, Connecticut: 1962.
Hansel and Gretel. Moses Goldberg, New Plays for Children, Rowayton, Connecticut: 1972.
Holiday Plays For Puppets Or People. Eleanor Boylan, New Plays, Rowayton, Connecticut: 1974.
Just So. Louise Lansilotti, New Plays For Children, Rowayton, Connecticut: 1981.
Little Mermaid. Bahret Al Libretto, New Plays Inc., Rowayton, Connecticut: 1964.
Plays Children Love. Coleman Jennings & Aurand Harris, Doubleday , Garden City, New York: 1981.
Plays Children Love; Volume II. Coleman Jennings & Aurand Harris, St. Martin's Press, New York: 1980.
Puss In Boots. Max Bush, New Plays For Children, Rowayton, Connecticut: 1986.
Rapunzel. Max Bush, New Plays for Children, Rowayton, Connecticut: 1986.
Rhumba-Tiya: A Rain Forest Rumpelstiltskin. Eleanor Harder, New Plays for Children, Rowayton, Connecticut: 1981.
Ride A Blue Horse. Aurand Harris, Louisiana Anchorage Press, New Orleans : 1986.
Wiley And The Hairy Man. Suzan Zeder, Anchorage Press, 1978.

Literature Suitable for Story Dramatization

Amazing Grace. Mary Hoffman, Dial Press: 1991.
And to Think That I Saw It on Mulberry Street. Dr. Seuss, Vanguard Press: 1937.
Arrow to The Sun. Gerald McDermott, Viking Press: 1974.
Danny and His Thumb. Kathryn F. Ernst, Prentice-Hall: 1973.
Face Talk, Hand Talk, Body Talk. Sue Castle, Doubleday: 1977.
Giggly-Wiggly, Snickety-Snick. Robyn Supranger, Parents' Magazine Press: 1978.
The Giving Tree. Shel Silverstein, Harper & Row Publishers: 1964.
If I Were A Toad. Diane Paterson, Dial Press: 1997.
Joyful Noise: Poems for Two Voices. Paul Fleishchman, Harper & Row Publishers: 1988.
Nelson Makes a Face. Burton Cohen, Lothrop: 1978.
Play With Me. Marie Hall, Ets Viking Press: 1995.
The Sneetches. Dr. Seuss, Random House: 1961.
There's A Nightmare in My Closet. Mercer Mayer, Dial Press: 1968.
When Emily Woke Up Angry. Riana Duncan, Barron's Press: 1989.

Theatre Related Resources

Internet Address

Child Drama Collection
Katherine Kryzs, Curator
Special Collections, Hayden Library
Arizona State University
Box 871006
Tempe, AZ 85287-1006
ickjk@ASUVM.INRE.ASU.EDU
This site contains the largest collection of material on theatre for youth in the U.S.

Middle School

Plays

Androcles and the Lion. George Benard Shaw, Viking Press, 1963.
Ballad Of Robin Hood, The. Pat Hale, New Plays Inc., New York: 1964.
Cheaper by the Dozen. Frank B. Gilbreth, Ernestine Carey, Dramatic Publications, 1969.
Christmas Carol, A. Jerome McDonough, I.E. Clark, Inc., Schulenburg, Texas: 1976.
Emperor's New Clothes. Grey Atkins, Baker's Plays: Boston: 1990.
Flowers for Algernon. Daniel Keyes, Creative Education, Inc., 1987.
Huckleberry Finn. Frank M Whiting, Children's Theatre Press, New Orleans, Louisiana: 1948.
Midsummer Night's Dream, A. William Shakespeare.
Miracle Worker, The. William Gibson.
Legend Of Sleepy Hollow. Bernice Bronson, New Plays For Children, Rowayton, Connecticut: 1982.
Outlaw Robin Hood, The. Moses Goldberg , Press: 1980
Palace Of The Minotaur, The. Helen Avery, New Plays For Connecticut, Rowayton, Connecticut: 1978.
Step On A Crack. Irene Elliott, New Plays, Rowayton, Connecticut: 1985.
Shakespeare For Children: The Story of Romeo and Juliet: Vol I. Cass Foster, Scottsdale, Arizona: Five Star Publications: 1989.
Tom Sawyer. Schlesinger, Sarah Marie, New Plays For Children, New York, New York: 1967.
Twelve Dancing Princesses, The. Elizabeth Goodwyn, New Plays Inc., Rowaton, Connecticut: 1964.
Wizard of Oz, The. Wolak, Camilla Howes, Children's Theatre Press, New Orleans, Louisiana: 1962.

High School

Plays

Caesar and Cleopatra. George Bernard Shaw, Penguin Press, New York: 1957.
Canterbury Tales. Bernice Bronson, New Plays For Children, New York, New York: 1971.
Twenty-one Black American Plays. Eileen Joyce Ostrow, University of Illinois Press, Urbana: 1991.
East of The Sun, West Of The Moon. Brian Kral, Anchorage Press, New Orleans, Louisiana: 1987.
Fences. August Wilson, Samuel French, New York: 1986.
Joseph: The Musical /Drama. Earl Reimer & Marshall Lawrence, Baker's Plays, Boston: 1986.
Meant To Be Free: A Flight North On The Underground Railroad. Joanna Maris Halpert Kraus, New Plays For Children, Rowayton, Connecticut: 1967.
Monologues For Teenagers. Roger Karshner, Publications, 1989.
Raisin in the Sun, A. Hansberry, Lorraine, Samuel French: New York, 1987.
Scenes For Teenages. Karshner, Roger, Toulca Lake, CA: Damaline Publications, 1990.
Twelve Monologues And A Rap. Williams, John-Michael, Applause, New York: 1987.
Tales of Trickery: A Triage Of Comic Indonesian Folk Tales. Kim Alan Wheetley, Woodstock, IL: Dramatic Publishing Co.
Woman Called Truth, A. Z. Ascher, , Dramatic Publishing Co. Woodstock, Illinois: 1989.

Theatre Related Resources

Books for Teachers, K-12

Action Packed: 30 Ideas for Drama. Sue Porter, Hodder and Stoughton Ltd., Kent, Great Britain: 1985.
American Set Design. Arnold Aronson, Theatre Communications Group, New York: 1985.
Audition Handbook for Student Actors. Roger Ellis, Nelson-Hall, Chicago: 1988.
Children As Story Tellers. Kerry Mallen, Heineman, Portsmouth, New Hampshire: 1991.
Children Tell Stories: A Teaching Guide. Mitch Weiss, Richard C. Owen Publishers, Katonah, New York: 1990.
Choosing And Staging A Play. Guy Williams, Macmillan Educational , London: 1986.
Creative Drama in the Classroom pre K-6. Lenore Blank Kelner, Heinemann:, Portsmouth, New Hampshire: 1993.
Creative Drama In A Developmental Context. Judith Kase-Polisini, Lanham, University Press of America: 1985.
Creative Drama In The Intermediate Grades: A Handbook For Teachers. Nellie McCaslin, Longman, New York: 1987.
Creative Drama In The Primary Grades: A Handbook For Teachers. Nellie McCaslin, Longman, New York: 1987.
Creative Drama Resource Book For Grades 4-6. Ruth Beall Heining, Prentice-Hall, Englewood Cliffs, New Jersey: 1987.
Creative Drama Resource Book For Kinn Through Grade 3. Ruth Beall Heining, Prentice-Hall, Enlglewood Cliffs, New Jersey: 1987.
Drama in English Classroom. Warren Welf, National Council for Teachers of English, Urbana, Illionios: 1989.
Dramatizing Aesop's Fables. Louise Thistle, Dale Seymour Pub.: 1993
Handbook of Creative Dance and Drama, A. Allison Lee, Heinemann Educational Books, Palo Alto, California, 1985.
Kidvid: Fun-damentals of Video Instruction. Kaye Black, Zephyr Press, Tucson, Arizona: 1990.
Making Theatre: Developing Plays with Young People. Herbert Kohl, National Council of Teachers of English, Urbana, Illinois: 1988.
Performing in Musicals. Elaine Adams Novak, Schirmer Books, New York: 1988.
Pocketful Of Puppets: Activities For The Special Child With Mental, Physical And Multiple Handicaps. Debbie Sullivan, Nancy Renfro Studios, Austin, Texas: 1982.
Practical Primary Drama. Geoff Davies, Heinemann, London: 1983.
Puppetry In Early Childhood Education. Hunt, Tamara, N. Renfro Studios Austin, Texas.
Readers Theatre Handbook: A Dramatic Approach To Literature. Leslie Irene Coger & Melvyn R White, Scott, Foresman, Glenview, Illinois: 1982.
Readers Theatre: Story Dramatization in the Classroom. Shirlee Sloyer, National Council of Teachers of English, Urbana, Illinois: 1982.
Rehearsing the Audience: Ways to Develop Student Perceptions of Theatre. Ken Davis, National Council of Teachers of English, Urbana, IL: 1988.
Creative Drama In A Middle School. Rosilyn Wilder, New Plays Books, Rowayton, Connecticut: 1977.
Storytelling With Puppets. Connie Champlin, American Library Association, Chicago, Illnois: 1985.
Teaching Young Playwrights. Gerald Chapman, Heinemann Educational Books, Inc.: Portsmouth, New Hampshire, 1991.
Theatre Games For The Classroom: A Teacher's Handbook. Viola Spolin, Northwestern University Press, Evanston, Illnois: 1985.
Theatre Games For The Classroom: A Teacher's Handbook, Grades 1-3. Viola Spolin, Northwestern University Press, Evanston, Illinois: 1986.
Theatre Games For The Classroom: A Teacher's Handbook, Grades 4-6. Viola Spolin & John Gassner, , Northwestern University Press, Ralph, Illinois: 1986.
Theatre Arts In The Elementary Classroom: Grade Four Through Grade Six. Barbara T Salisbury, Anchorage Press, New Orleans, Louisiana: 1986.
Theatre Arts In The Elementary Classroom: Kindergarten Through Grade Three. Barbara T Salisbury, Anchorage Press, New Orleans, Louisiana: 1986.
Theatre Scenecraft: For The Backstage Technician And Artist. Vern Adix, Anchorage Press, New Orleans, Louisiana: 1981.
Writing Your Own Plays: Creating, Adapting, Improvising. Carol Korty, Scribner, New York: 1986.

Theatre Related Resources

Books for Teachers, 7-12

Acting

Pantomime: Elements and Exercises. Alberts, University of Kansas.
Acting: The Creative Process. Dickenson.
Actor at Work. Benedetti, Prentice-Hall.
Acting: The First Six Lessons. Boleslavsky.
The Magic If: Stanislavski for Children. Kelly, National Educational Press.
Theatre Movement: The Actor and His Space. Nancy King, Drama Book Specialists.
The Mime Book. Kipnis, Harper and Row.
The Dynamics of Acting. Snyder and Drumsta, National Textbook.
Improvisation for the Theatre. Spolin, Northwestern University Press.

Costume

Historic Costume for the Stage. Arnold, Macmillan, London.
Stage Costume Techniques. Emery, Prentice-Hall.
Simple Stage Costumes and How to Make Them. Jackson, Watson-Guptil.
Costume: An Illustrated Survey from Ancient Time to the 20th Century. Lister, Plays, Inc.

Directing

The Director at Work. Benedetti, Prentice-Hall.
The Art of Play Production. Dolman and Knaub, Harper & Row.

History

Orientation to the Theatre. Hatlen, Prentice-Hall.
Experiencing Theatre. Woods, Prentice-Hall.

Make-up

Stage Make-up. Corson, Prentice-Hall.
Create Your Own Stage Faces. Young, Prentice-Hall.

Production

Play Production in the High School. Beck, et al., National Textbook.
Lighting the Stage: Art and Practice. Bellman, Chander Publishers.
A Stage Crew Handbook. Cornbert & Gebauer, Harper & Brothers.
Play Director's Survival Kit. Rodgers and Rodgers, The Center for Applied Research in Education.
Theatre Props. Motley, Drama Book Specialists.
Theatre in High School: Planning, Teaching, Directing. Motter, Prentice-Hall.
Stagecraft and Scenic Design: A Course Guide K-12. Philippi, International Thespian Society.
Create Your Own Stage Lighting. Streader and William, Prentice-Hall.

Theatre Related Resources

Professional Publications

STAGE of the Art. American Alliance for Theatre and Education, Theatre Department, Arizona State University, Tempe, Arizona 85287-2002.
Youth Theatre Journal. American Alliance for Theatre and Education, Theatre Department, Arizona State University, Tempe, Arizona 85287-2002.
Theatre Crafts. P. O. Box 630, Holmes Pennsylvania 19043.
Dramatics. International Thespian Society, 3368 Central Parkway, Cincinnati, Ohio 45225.

Theatre For Youth

Give Them Roots and Wings. Schwartz and Aldrich, Anchorage Press.

Computer Software Resources for Theatre

Costume Design Bible is a an organizational costume design program that includes costume, plot, scene breakdown, form for budget, dye sheet, fabric and cloth listing, measurement guides, and a help section. Available for MAC from Marrahan Associates. Requirements: *RAM: 1 MB, Min., System 6.0.4.*

Costume Designer Plus is capable of a full historical costume research including history clip art of Biblical, Byzantine, Cretean, Egyptian, Gothic (Early, Mid-, Late), Greek, Medieval, Roman. Available from Marrahan Associates for MAC. *Requirements: 1 MB, Min., System 6.0.4, HyperCard 1.2.1.*

Hyper-Producer allows creating of timelines for design schedules, meetings, and other production-related events. ALERT system will create production deadline memos without keyboard input. Available for MAC from Marrahan Associates. *Requirements: RAM: 1 MB, Min., System 6.0, HyperCard 1.2.1.*

PlayWrite allows students to create puppet shows, write scripts, choose scenery and costumes and see finished show. Available for Apple IIGS, Wings. *Requirement: 1 MB RAM.*

Shakespeare on Disk offers two kinds of software: Text and Study Questions. Available for MAC from Shakespeare on Disk. *Requirements: Ram: 1 MB, Min. System: 5.0, Word Processing package (MS Word, MacWrite).*

Storybook Theatre allows students to type in a story, select a colorful setting; add sound effects, props, and characters to create an animated story. Available for MAC from Wings. *Requirements: Ram: 2 MB, System: Series II or higher.*

The Theatre Game allows students to direct their own version of Hamlet by choosing the stage, props, and actors, by creating the set and by recording the blocking. Can be used to record production ideas and stage blocking. Available for MAC from Intellimation. *Requirements: RAM: 512K, Min. System: 5.0, 6.0.8 Max.*

Theatre-Related CD-ROMS

Shakespeare's Life and Times Academic offers an exploration of England during Elizabethan times using graphics to bring to life the life of William Shakespeare through the stage, dress, and his world. Available for MAC through Intellimation (Library for the Macintosh).

Theatre Related Resources

Professional Organizations

ACTORS EQUITY ASSOCIATION
165 West 46th Street
New York, New York 10036
Founded in 1912, this organization serves as a union for professional actors.

EDUCATIONAL THEATRE ASSOCIATION
3368 Central Parkway
Cincinnati, Oh 54225-2392
513/559-1996 (Phone)
513/559-0012 (Fax)
E-mail: info@etassoc.org

Play Publishers

ANCHORAGE PRESS
Box 8067
New Orleans, LA 70182

DRAMATIC PUBLISHING COMPANY
311 Washington Street
P. O. Box 129
Woodstock, ILL 60098

I. E. CLARK, INC.
Saint John's Road
Box 246 Schulenburg, TX 78956

PIONEER DRAMA SERVICE
2172 South Colorado Blvd.
P. O. Box 22555
Denver, Colorado 80222

TAM-WITMARK MUSIC LIBRARY, INC.
757 Third Avenue
New York, New York 10017

THE ROGERS AND HAMMERSTEIN THEATRE LIBRARY
598 Madison Avenue
New York, New York 10022

BAKER'S PLAY PUBLISHING CO.
100 Chauncy Street
Boston, MA 02111

DRAMATIST PLAY SERVICE
440 Park Avenue South
New York, NY 10016

MUSIC THEATRE INTERNATIONAL
545 Eighth Avenue
New York, New York 10018

SAMUEL FRENCH, INC.
25 West 45th Street
New York, New York 10018

THEATRE MAXIMUS
1650 Broadway
New York, New York 10019

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Cameron, Kenneth M. and Patti P. Gillespie. *The Enjoyment of Theatre*. Fourth Ed. Needham Heights, Massachusetts: Allyn and Bacon, 1996.

Greenberg, Jon Weingarten. *Theatre Business.* New York: Holt, Rinehart, Winston, 1981.

Kelly, Thomas A. *Stage Management.* New York: Back Stage Books, Watson-Guptill Publications, 1991.

Rogers, James W. and Wanda C. Rodgers. *Play Director's Survival Kit.*. West Nyack, New York: The Center for Applied Research in Education, 1995.

Schanker, Harry H. *The Stage and the School*. New York: Glencoe-MacMillan/McGraw-Hill, 1989.

Southeast Center for Education in the Arts. University of Tennessee at Chattanooga, Chattanooga, TN.

Theatre Glossary

Acting – Creation of a character in action, through impersonation, for an audience.

Acting convention – A way of doing things agreed on by an unstated contract between audience and artists.

Action – That which happens physically in a play, and involves a distinct beginning, middle and end.

Aesthetics – Study of the nature of beauty.

Antagonist – Either of two opponents in conflict, or the character who opposes the protagonist.

Apron – Stage area in front of the main curtain.

Articulation – Speaking distinctly.

Asides – Thoughts of a character delivered directly to the audience with the other characters on stage unable to hear what is being said.

Audition – Competitive tryout for a performer seeking a role in a theatre production. The process may include interviews, "cold" readings from the script, the presentation of a prepared audition piece, improvisations, or any combinations of these.

Avant-garde – Abstract approaches to theatre; modern movements in theatre.

Backdrop – Pieces of scenery that are hung over the stage and often "fly" in and out; often painted but can also be full wall units with doors, windows.

Backstage – Stage area beyond the acting area.

Black box theatre – Flexible room for theatre performances where the audience seating and playing areas can be rearranged in any way that suits the individual needs of the individual production.

Blocking – Term given to the staging of the actual movements of each cast member actor; it is the stage manager's responsibility to carefully record the blocking and see that it is strictly followed.

Borders – Curtains or cutouts suspended at intervals behind the proscenium arch to mask the overhead rigging.

Box office – Place where admission tickets are sold; the power of a performer to attract an audience.

"Break a leg" – Stage "lingo" used instead of the phrase, "Good luck."

Character – Participant in the play whose qualities and traits arise from ethical deliberation. "People" in a play.

Characterizations – Putting together all facets of a character to make that character a living, convincing human being.

Choral reading – Group reading with parts assigned based on the match of content to voice, pitch, tone, and volume.

Chorus – In Greek drama of the fifth century BC, a group of actors who sang, chanted, spoke, and moved usually in unison.

Classical – Period of Greek drama and theatre; refers to Greek and Roman drama and theatre in general.

Comedy – A play that deals with treating characters and situations in a humorous way.

Complimentary colors – Two colors that are directly opposite each other on the color wheel.

Conclusion – The last main division of a play; the final result or outcome of the plot.

Conflict – Struggle between two opposing forces.

Contrasting colors – Colors used to emphasize and direct attention to points of interest.

Crisis – Moment of decision for the leading character; the highest point of conflict.

Criticism – Verbalized responses to the play or script that is meant to enrich the experience for others.

Cyclorama – White or blue tautly stretch canvas drop or plaster dome across the back wall of the stage which when lit simulates the sky.

Dialect – Regional or ethnic speech, sometimes necessary for an actor in a particular role.

Dialogue – The lines of a play spoken by characters.

Directing – Molding all aspects of production--the acting, scenery, costumes, makeup, lighting,--into a unified whole.

Director's concept – Central idea, metaphor, that forms the basis for all artistic choices in a production.

Director – In modern theater, the major interpretive figure, the artistic visionary whose job it is to bring to life the playwright's script. The director's primary objective is to provide artistic meaning to the theater experience. The director might have a number of professional assistants to work with him/her: casting director, movement coach, speech consultant (vocal coach). In musicals, the music director and the choreographer are also major interpretive figures.

Drama – A literary composition performed on stage.

Drapery – Hangings on cloth arranged in folds, especially when hung as curtains.

Elevation – A flat scale drawing of the front, rear, or side of a set or set piece, as distinguished from a ground plan.

Ensemble – The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.

Enunciation – Articulation, to speak or pronounce words clearly.

Falling action – The series of events following the climax.

Flats – Frame constructed of 1-by-3 boards, covered with canvas, painted, and used most often for interior or exterior walls of a building in a stage setting.

Floor plan – Top view of a set showing the setting arrangement.

Foil – One that by strong contrast underscores the distinctive characteristics of another, and sometimes, prevents someone or something from being successful.

Formal playing space – Areas designed for theatrical performances including proscenium stage, arena stage, black box theatre, thrust stage, and stadium stage.

Front of house – Lobby, box office, auditorium area of the theater, the public areas.

"Fourth wall" – Nineteenth Century concept of a completely realistic performance space that the audience looked into through a removed or invisible wall.

Genre – A category of plays: comedy, tragedy, melodrama, farce. Popularly, any category.

Guided dramatic play – Improvising with continual teacher direction.

Head shot–A black and white photo of the head and shoulders of an actor used in the audition process.

House – The term used to describe the area of a theater where the audience customarily sits.

Improvisation – The impromptu portrayal of a character or scene without any rehearsal or preparation.

Improvisational – The actor is assigned a character and given a brief description of a situation to perform with no preparation.

Inflection – Modulation, variety in pitch.

Informal playing space – Acting/audience space that was designed for another purpose. Productions in the streets, bus terminal, gymnasiums, parks, and the like are said to use informal playing space.

Initial incident – The first most important event in a play from which the rest of the plot develops.

Kabuki – Japanese drama from the sixteenth century, originally an imitation of both the Nσ and Bunraku forms of drama.

Lighting plot – The lighting designer's graphic rendering of the arrangement of lights and their connections.

Metaphor – A figure of speech describing something by speaking of it as if it were something else, without using such terms as "like" or "as" to signal relationship. To say "the dinner was a symphony of flavors" is to speak metaphorically.

Method – Acting style characterized by a variety of techniques to simulate realism.

Motif – Recurring thematic element or a pattern of repetition of design elements in a work of art.

Musical theatre – Genre which includes opera, operetta, musical comedy and musical plays.

Oratorical – Historical acting style characterized by very formal speech.

Pantomime – The art of acting without words.

Perspective – Method used to create the illusion of depth on a two-dimensional surface; perspective is created by overlapping, size variations, placement, detail, color and converging lines.

Pit – Area immediately below the stage which is usually lower than the auditorium level. Used primarily by the stage orchestra.

Pitch – The relative highness or lowness of the voice.

Platform – Raised area to add level(s).

Plot – The series of related events that take place in a play.

Portfolio – A place (usually a large folder) where writing and designs are stored for future reference and review or to present for evaluation.

Production concept–The director's vision used as an organizing principle for a given production of a play; for example, setting Shakespeare's "Twelfth Night" in the Roaring Twenties.

Prompt book – A script marked with directions and cues for use of the prompter.

Properties – Objects used on stage —furniture, glasses, books.

Proscenium arch – Picture--frame acting area with all of the audience sitting and facing the stage.

Protagonist – The main character in a play.

Résumé – A short account of a person's career and qualifications prepared by the applicant for a position; in the theater, an 8" x 10" headshot photograph is part of the résumé.

Rendering – Designer's finished drawings or paintings intended to show how the item(s) will look when completed.

Rising action – The series of events following the initial incident.

Scrim – Scenery fabric that becomes transparent when lit from behind, opaque when lit from the front; used for transformations, misty effects, etc.

Soliloquies – Speeches delivered by actors alone on a stage which reveal the character's innermost thoughts aloud.

Special effects – Technical effect -usually spectacular found in a play, television program, or film. Can vary from the relatively simple gunshot to a vast flood or thermonuclear war. The more elaborate special effects may be beyond the capacity of most theater technicians: in this case, a specialist-a special effects artist-may be employed.

Stage directions – Written description of movement on stage.

Stage manager – The person who is in complete charge backstage during the rehearsals and performances.

Styles – The way in which a play is written, acted, and produced.

Sub-text – Character interpretations which are not in a script but are supplied by an actor.

Symbols – The use of characters, props, and sets to exemplify ideas, such as a raven signifying death.

Teasers – Curtain hanging above and across the stage just upstage of the house curtain and downstage of the tormentors, used to mask the flies and adjust the height of the stage opening.

Text – Script, dialogue.

Theatre of the Absurd – A form of theater in which language becomes the unconventional, and in which political and social problems are examined and presented to the audience in unconventional ways.

Tormentors (legs) – Curtains or flats placed on either side of the stage just upstage of the curtain line. Legs serve to mask the wings from the view of the audience and vary the width of the playing area.

Tragedy – A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces.

Volume – The strength, force, or intensity with which sound is made.

Wings – Offstage areas, right and left stage.

Working drawing – Designer's floor plans and elevations intended to be used to guide construction.

Visual Arts
An Introduction

What is Visual Arts?

Visual Arts in the public schools is both a body of knowledge and a series of activities. Quality programs in Visual Arts education can expand and give greater depth to the education of students as they become more interested, more involved, and more engaged in wanting to learn. Students should be given access to the study of the Visual Arts not just to become artists but to become better educated citizens.

In this document, Visual Arts content is divided into four major strands: history, criticism, aesthetics, and production. These strands are synonymous with those of Discipline Based Art Education (DBAE).[1]

DBAE as described in this document is an integral part of elementary and secondary Visual Arts. The content strands provide a broad, sequentially developed outline for including the Visual Arts in Grades K-12. They should be a source of enjoyment and delight, a new way of grasping an idea, or deeper insight into challenging the imagination. Art connects the generations as we study the past, search the present for new meanings, imagine, and dream of the future.

Why Include Visual Arts in the Curriculum?

Visual Arts is a universal language that has no boundaries and no limits. In a shrinking global society, art binds us and builds insight into other cultures and their historical values. As our society changes and technology becomes a dominate force, it is essential that students are provided with experiences that will allow them to be more sensitive, caring human beings.
Recent extensive educational studies regarding brain function indicate that there are many reasons the Visual Arts play a central role in the education of every student. They

- Integrate basic neurological functions and aid student learning;
- Access multiple human intelligences;
- Develop higher-order thinking skills;
- Increase multicultural understandings;
- Enhance the learning environment;
- Generate self-esteem and positive emotional responses to learning; and
- Engage a variety of learning styles.

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[1] Getty Center for Education in the Arts. *Discipline-Based Art Education.* Los Angeles: Getty Center for Education in the Arts, 1991

More specifically, the study of Visual Arts enables students to:

- Gain insight into and identify with the nature of creative, aesthetics acts;
- Acquire artistic skills in relation to activities involving their emotions and intellect;
- Learn some of the possibilities that accompany freedom of thought and action in relation to artistic pursuits;
- Understand what "environment" means so that, as adults, they can assume responsibility for its improvement through the arts;
- Acquire knowledge of and insight into art as cultural history;
- Learn to look on the act of seeing as an active perceptual process capable of clarifying visual phenomena; and
- Acquire the ability to note and describe formal relationships between the elements of an art work and, consequently, to sense how such relationships relate to the meaning or content of the work.

Vision of Visual Arts Education

All students in Alabama deserve access to the rich education and understanding that the Visual Arts provides regardless of their backgrounds, talents, or abilities. If students are to continue to advance and shape the culture and society in which they live, they must utilize planning, decision making, problem-solving, synthesis, and evaluation–the higher-order thinking skills that the arts teach. Personal attributes, such as self-discipline, a collaborative spirit, and perseverance that are so necessary to the arts can produce an individual who enjoys life-long learning and succeeds in life.

Connections

Dance, Music, Theatre, and Visual Arts, cultivate the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. The goal of the art disciplines is to connect person and experience, to build the bridge between verbal and non-verbal expression, and connect logical and emotional. The arts have intrinsic value. They are worth experiencing for their own sake, providing benefits not available through any other means. Because each art discipline appeals to different senses and expresses itself through the different media, each adds a special uniqueness to the learning environment.

The arts should be taught in ways that connect them both to each other and to other subjects. Building connections in this way gives students the chance to understand the whole, the parts, and their relationships. Integrating and correlating the arts across the curriculum is essential to a well-rounded education. When children are taught to draw they are taught to see. When children are taught to play a musical instrument or to sing they are taught to listen. When children are taught to dance, they are taught how to move gracefully through life. When children are taught to act, they are taught how to express feelings. When children are taught to read or write, they are taught how to think. A better world is created when children's' imaginations are nurtured.[2]

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[2] Adapted from *Imagine*, National Endowment for the Arts, Washington, DC, 1997.

Multicultural

The arts have played a valuable role in recording the history of evolving cultures and civilizations. The cultural diversity of the world is a vast resource for arts education and should be used to help students understand themselves and others. Students need to learn and understand how the arts are connected to one another, to artistic styles, and the world's cultures. The issues of ethnicity, national customs, traditions, religion, and gender should be used to enhance basic knowledge and skills in the various arts disciplines.

Inclusion

All students deserve access to an education in and an understanding of the arts regardless of their background, talents, or abilities. Students with special needs should be included in arts programs from which they can greatly benefit. Students are capable of bridging the gap between visual, verbal, and fine motor skills regardless of levels of ability. It is up to the individual teacher to develop an assessment program to address the differences among students. The arts are a powerful source for reaching, motivating, and teaching all students.

Technology

Visual Arts instruction can be enhanced in every area by the use of technology. Students can access a variety of visual resources which will enhance their creativity. Students can research artists, styles, periods, techniques, and view museum works by using CD-ROMs and the Internet. They can experiment with compositional elements of art and principles of design by utilizing various drawing and painting software applications. They can create multimedia presentations and videos by using presentation programs, VCRs and laser discs. Technology provides to students and teachers another vehicle for creative artistic expression.

Interdisciplinary

Many of the Visual Arts content standards strengthen and reinforce interdisciplinary connections. These standards utilize problem-solving skills that correlate with standardized achievement tests. Content and skill areas connected to the Visual Arts include:

Math: shape, form, line, measurement, symmetry
Language Arts: written and verbal expression
Science: investigation, exploration, experimentation
Social Studies: study of cultures, historical time periods, and geographical areas
Health and Physical Education: movement, human anatomy, safety

The connections between the Visual Arts and other art disciplines is central to the development of well-education students. Art disciplines connections include:

Dance: movement, shape, form, balance
Music: rhythm, pattern, mood
Theatre: scenery, costumes, make-up, graphic design

Opportunities to Learn

The learning environment of a Visual Arts classroom fosters students' exploration, development, expression, and application of ideas. A Visual Arts facility must comply with local and state building codes and safety requirements. It must be accessible to all students, including those with special needs. An appropriate facility for Visual Arts should include:

- sinks with running water that are accessible and at an appropriate height for students at each grade level and for special needs students; teachers should have ready access to heated water
- lighting of sufficient brightness for art work and must be placed appropriately throughout the room; and
- ample storage, instructional, and display space. Adequate storage space is needed for storing hazardous equipment and supplies.

Assessment

Valuable feedback about student progress in art is provided through the use of various assessment strategies and tools. One art assessment tool that is often used in other disciplines is the portfolio. "It provides an insight into how the student has grown creatively and which media and techniques have been explored."[3] In addition to portfolios, several other assessment tools should be included in a quality art program:

- Individual Rating Scales to evaluate performance
- Informal or Process Evaluation in which students make oral or written statements about art
- Anecdotal Records such as sketch books, folders, and journals
- Formal Critique of works of art either individually, or in small or large groups, tailored from simple critiques for beginning students to more advanced for more skilled students
- Role-playing to explore functions and responsibilities of artists
- Research
- Longitudinal Assessment to evaluate each student's progress from the beginning to the end of the course
- Rubrics

With the implementation of a disciplined-based arts education approach, Visual Arts teachers have more types of learning to measure. With the identification of various learning styles, various assessment techniques can address all types of learning. Many forms of assessment help students by evaluating individual student progress and development at different stages. "Assessment, if well done, can measure and motivate learners to continue their quest for more knowledge." [4]

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[3] *"Creating Curriculum in Art"*, Dunn, Phillip, p 63. National Art Education Association, 1995.

[4] Dunn, p. 64.

The Conceptual Framework for Visual Arts

As illustrated in the graphic below, content standards in the Visual Arts are organized into four major conceptual areas called strands: history, criticism, aesthetics, and production. Each strand is integral to teaching Visual Arts at K-12 levels and provides a broad, sequentially-based framework. The four major strands represent the broad foundation of Visual Arts content.

Visual Arts Content Strands

History – This provides students with knowledge of the hallmarks of past and present world civilizations and illustrates how art has reflected, communicated, and changed the thoughts, feelings, and beliefs of people.

Criticism – Ways for students to make works of art more meaningful by teaching them how to look at art, what to look for in art, and how to talk about art. It promotes perceptual discrimination, sensitivity, and judgment.

Aesthetics – Study of the nature of art helping students to understand what motivates people to make art as well as why and how art is used and valued by society. Aesthetics is the philosophy of beauty.

Production – Opportunity to express ideas and feelings in a variety of two and three dimensional forms. Production activities encourage individual creativity along with the rewards that come from the conscientious application of problem solving and technical skills.

The paint brush above represents the elements of art and principles of design as visual tools artists use to describe and implement works of art.

Program characteristics

Creative Problem-Solving: Generating multiple solutions to a given problem or project; choosing the most appropriate solution for implementation.

Multicultural Awareness: Understanding the cultural diversity of the world.

Interdisciplinary Learning: Exploring the concept that the Visual Arts also include math, history, language, and science. Visual Arts also compliment dance, theatre, and music.

Technology: Combining the creative spirit with technological advances in computer-generated imaging, video production, film-making, and photography.

Critical Thinking Skills: Analyzing, comparing, evaluating, interpreting, and synthesizing information and ideas.

Life-Long Learning: Maintaining throughout one's life the curiosity experienced through Visual Arts Instruction.

Kindergarten - Sixth Grade
Visual Arts

Visual Arts education in Grades K-6 provides a strong foundation of minimum content upon which more advanced content can be found in subsequent grades. The strands of Discipline Based Art Education (DBAE)[5] , History, Criticism, Aesthetics, and Production form comprehensive and flexible organizers for the content standards. Through the study of History, young students actively explore the art of various artists and cultures, past and present. They examine and discuss the structure of art through Criticism. Students express their ideas and feelings about art through Aesthetics, and they create unique works of art through Production.

The K-6 content standards include the knowledge-based criteria of discovering, experimenting, observing, identifying, defining, and describing as well as the comprehension-based criteria of comparing, creating, and using.

A developmentally appropriate K-5 curriculum provides foundational content that effectively guides students through the stages of artistic development. Art created by young children, ages 4-7, include drawings characterized by objects floating around the paper, objects distorted to fit space, objects not in proportion to one another, and the depiction of the human figure as a head-feet symbol. At age four, students should be able to copy a square and at age five, a triangle. At the conclusion of this stage, a child should include arms, fingers, and toes to his drawing of a human figure as well as adding more details in clothing.

Some examples of developmental characteristics of children, ages 8 and 9, include using a schema, (the child's particular plan of organization—drawing what they know without knowledge of design principles), a subjective space representation, a see-through drawing, and placing of objects on a baseline and using a skyline with the space between representing air. Gradually, the child's artwork should reflect an active knowledge of the environment and multi-baselines should be used. The arms and legs of a figure should show volume and be correctly placed on the human form.

Connections can be made to the other arts disciplines by applying the examples of movement, pantomime, or musical interpretation to express feelings generated by a work of art. Connections also can be made to other core subject areas, such as studying the same cultures found in the *Alabama Course of Study: Social Studies*, to develop an appreciation of the diverse contributions of humanity. In science, students investigate various concepts such as the effects of light that casts shadows in a work of art. In visual arts as well as in mathematics, the concepts of shape, space, and form are studied. The verbal concepts used in language arts expression are utilized throughout the curriculum for students to talk about art. These timely connections make the study of visual arts a global learning experience. When the connections, experiences, and content standards are used, an imaginative classroom environment is created where young students can fully express themselves using their senses, a variety of materials, production methods, and current technologies.

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[5] *"Discipline-Based Art Education: A Curriculum Sampler,"* The Getty Center for Education in the Arts, Los Angeles, 1991.

Young children respond and grow in a curriculum in which art fundamentals are taught sequentially and are directed toward goals. They experience joy and self-confidence when they can use acquired skills and knowledge to solve artistic problems creatively.

In an authentic K-6 Visual Arts classroom, all students become artists. Through a hands-on approach they actively use artistic skills, ideas, and feelings. They make valuable connections to the way they perceive and imagine their world. They are learning to discriminate and make individual artistic choices. The role of the teacher is to facilitate this artistic learning by establishing a nurturing atmosphere conducive to exploration, creativity, and focus; by providing available resources and materials in which to study the content found in each of the strands of the curriculum; and by guiding students through appropriate developmental stages. In an inspired visual arts classroom, children will joyfully grow in their use, valuation, and appreciation of the visual arts and will use their art knowledge in their everyday lives to become life-long creative problem-solvers.

Assessment of a student's performance should be based on the objectives and performance criteria established in a teacher's lesson plan. The teacher can assess if the goals have been met successfully by reviewing the criteria set by the lesson plan. An example of an assessment criteria might include: Does the product or process show evidence that the student has used or understands the concept ofÉ? A child's age, maturity, special needs, and individuality need to be considered.

The Visual Arts curriculum can be used with all types of learning styles: kinesthetic, verbal, interpersonal, and intrapersonal, as well as visual, to assure that all children are actively involved in attaining the goal of visual arts literacy. DBAE strands can be combined by teachers in a lesson plan to provide a comprehensive perspective, or the strands can be approached through separate lessons. The examples provided in the content standards are suggestions. Teachers are encouraged to create and use other examples.

The Visual Arts content standards parallel the *National Standards for Arts Education: Dance, Music, Theatre, Visual Arts: What Every Young American Should Know and Be Able to Do in the Arts* in attempting to achieve the same arts literacy goals for Alabama's students: using artistic approaches to problem-solving; making decisions where there are no set answers; making informed judgments about civic and cultural issues; and expressing thoughts and feelings through a variety of artistic modes.

Kindergarten
Visual Arts Content Standards

History

Students will

1. Describe differences in artistic styles.

   Examples: realistic, non-realistic

2. Describe what is observed in selected works of art.

   Example: Henry O. Tanner's "The Banjo Lesson"

3. Identify subject matter in works of art.
   - Still Life
   - Landscape
   - Portrait

4. Identify different art forms.
   - Drawing
   - Painting

5. Discover ways people are involved in the visual arts within a community.

   Examples: designing billboards and newspaper advertisements

Criticism

6. Use vocabulary associated with looking at and talking about art.

   Examples: shape, line, color, pattern

7. Observe art in nature and in the environment.

   Examples: clouds, buildings, trees, flowers, birds

9. Identify features, similarities, and differences in art work.

   Examples: bright and dark, similar colors, objects

10. Identify media used in works of art.

    Examples: paint, clay, crayon

11. Observe visual characteristics of forms that are natural and manmade.

    Examples: natural—line, shape, texture of rough surfaces, curved lines on trees
    man-made—shape and texture of concrete

Aesthetics

12. Identify aesthetic qualities (moods, feelings, emotions) in both natural and man–made environments.

    Examples: a sunset, patterns on clothes, pretty flowers

13. Observe balance and repetition in forms that are natural and man-made.

    Examples: natural—flowers, leaves, clouds
    man-made—bricks, window

14. Describe the effect of light on objects.

    Example: casting shadows on the ground

15. Use resources in the community to identify qualities in art work.

    Examples: local artists, other teachers

16. Identify tactile qualities of the world around them.

    Examples: ridges on sea shells, bark of trees, smooth skin, soft cotton

17. Express feelings generated by a work of art.

    Examples: using movement, drawing, pantomime, puppetry, dramatic interpretation, musical interpretation

Production

18. Use a variety of two-dimensional processes and materials.

    Examples: using crayon, paint, and washable markers on various papers
    using finger painting materials,

19. Use a variety of three-dimensional production methods and materials.

    Examples: folding, cutting, bending, curling, pasting paper of different shapes, sizes, and weights; rolling, pinching, pressing, pulling out, and adding· on clay

20. Identify colors.
    - Red
    - Yellow
    - Blue
    - Green
    - Orange
    - Violet

21. Experiment with mixing colors.

22. Recognize and use different kinds of lines and shapes.
    - Curved
    - Straight
    - Round
    - Square
    - Triangle

23. Recognize different kinds of textures.
    - Smooth
    - Slick
    - Fuzzy
    - Rough
    - Coarse

24. Observe lines, shapes, forms, textures, and color in nature.

    Examples: observing the kinds of lines found in a tree, creating with crayon a line drawing of a tree, creating a rubbing of the bark of a tree, observing the color of the sky, creating a drawing using the colors observed in the sky

25. Use art to express ideas, feelings, moods.

    Examples: drawing a picture that creates a happy feeling,
    painting a picture of something loved

26. Select and arrange materials in the creation of art.

    Examples: arranging cut or torn shapes on a piece of paper, placing found objects—twigs, buttons, beads, yarn—on paper or board

27. Investigate and use visual relationships in a work of art.

    Examples: placement and location: above and below, in front of, beside

28. Combine shapes to create new shapes.

    Example: using circles, triangles, and squares to create a house

29. Use technology to investigate visual images.

    Example: using computers to look at works of art

Visual Arts 1st

First Grade
Visual Arts Content Standards

History

Students will

1. Identify art associated with various cultures.

   Example: Native American

2. Compare differences in artistic styles.

   Examples: realistic, expressionistic

3. Describe what is observed in selected works of art.

   Examples: trees, sky, rocks, water, food, buildings, boats, animals, people, musical instruments

4. Identify subject matter in works of art.
   - Still Life
   - Landscape
   - Portrait
   - Genre pieces

5. Identify different art forms.
   - Drawing
   - Painting
   - Printmaking
   - Sculpture

6. Identify ways art records history.

   Examples: Grant Wood's "American Gothic," Winslow Homer's "The Country School"

7. Discover ways that people are involved in the visual arts within a community.

   Examples: sign painters, interior decorators

8. Define selected visual art vocabulary.
   - Form
   - Subject
   - Object
   - Line
   - Shape
   - Color
   - Texture

Visual Arts 1st

Criticism

9. Identify various types of line.

   Examples: sharp, jagged, curved, smooth, straight, thick, thin, vertical, horizontal

10. Identify kinds of shapes.

    Examples: circles, squares, rectangles, triangles

11. Identify various kinds of textures.

    Examples: rough, soft, smooth, hard

12. Use vocabulary associated with looking at and talking about art.

    Examples: texture, shape, line, color, pattern

13. Observe and discuss art in nature and in the environment.

    Examples: shape, form, and pattern in leaves, clouds, buildings, rocks, trees, space

14. Observe, describe, and identify features, similarities, and differences in art work.

    Examples: repeated lines, shapes, rhythm, ideas, moods, colors, patterns, expression

15. Identify media used in works of art.

    Examples: paint, clay, crayon

16. Observe and describe balance in forms that are natural and man-made.

    Examples: petals on a flower, a see-saw, buildings

Aesthetics

17. Express feelings generated by a work of art.

    Example: discussing how the painting makes one feel

18. Identify aesthetic qualities (moods, feelings, ideas, emotions) in both natural and man-made environments.

    Examples: wallpaper patterns, sun shining through the trees

19. Observe and describe repetition in forms that are natural and man-made.

    Examples: lines in leaves, windows on a building

20. Observe and describe the effect of weather conditions on objects.

    Examples: sunshine fading colors of paper, rain washing sand sculptures

21. Use knowledgeable resources in the community to identify art work.

    Examples: local artists, designers

22. Observe visual and tactile qualities of the world around them.

    Examples: ridged shells, rough tree bark, smooth skin, soft cotton

23. Observe and discuss the visual characteristics of forms that are natural and man-made.

    Examples: natural—line, shape, texture (rough surfaces and curved lines on trees);
    man-made—lines, shapes, textures in a sculpture

Production

24. Use a variety of two-dimensional processes and materials.

    Examples: using crayon, paint, and washable markers on various papers in an exploratory and manipulative way;
    using more than one color in finger painting;
    tearing and cutting all kinds of shapes from a variety of papers,
    arranging and fastening cut or torn shapes on a background;
    making texture rubbings;
    fastening cut-material to background with threads and yarn;
    using simple loom of heavy paper or heavy yarn

25. Use a variety of three-dimensional processes and materials.

    Examples: folding, cutting, curling, fringing, pasting, and slotting paper of different shapes, sizes, and weights; rolling, pinching, pressing, pulling out, and adding on clay; using simple tools in wood production

26. Recognize colors.
    - Red
    - Yellow
    - Blue
    - Green
    - Orange
    - Violet

27. Experiment with mixing colors.

28. Recognize neutrals.
    - Black
    - White
    - Gray
    - Brown

29. Experiment with mixing neutrals.

Visual Arts 1st

30. Recognize and use different kinds of lines and shapes.

- Curved
- Straight
- Regular
- Irregular
- Round
- Oval
- Square
- Rectangle
- Triangle

31. Use different kinds of textures in creating works of art.

Examples: collages, rubbings

32. Investigate line, shape, form, texture, and color through observation and production.

Examples: observing the kinds of lines found in a tree, creating with crayon a line drawing of a tree, making a rubbing of the bark of a tree, observing the color of the sky, creating a drawing using the colors they observed in the sky

33. Explore the use of symbols and signs to communicate ideas.

Examples: rocket or jet plane representing speed,
turtle or snail representing slowness

34. Use art media and processes to express ideas, feelings, moods.

- Drawing
- Painting
- Printmaking
- Sculpture

35. Investigate and use visual relationships when creating a work of art.

Examples: placement and location–above and below, between and beside, near and far, left and right

36. Combine shapes to create new shapes.

Example: combining ovals, circles, and triangles to draw different animals

37. Use technology to investigate visual images.

Example: viewing videos of works by selected artists

39. Utilize technology to identify qualities in art work.

Example: using CD-ROMs to look at works of art

Second Grade
Visual Arts Content Standards

History

Students will

1. Compare art associated with various cultures.

   Examples: Japan, Africa

2. Compare differences in artistic styles.

   Examples: Realistic, Abstract

3. Describe what is observed in selected works of art.

4. Identify subject matter in works of art.
   - Still Life
   - Landscape
   - Portrait
   - Genre pieces

5. Identify different art forms.
   - Drawing
   - Painting
   - Printmaking
   - Sculpture

6. Explain ways art reflects and records history.

   Example: Jean Antoine Houdon's *George Washington*

7. Discover ways people are involved in the visual arts within a community.

   Examples: industrial designing (cars, furniture), crafts, graphic arts

8. Define selected visual art vocabulary.
   - Subject
   - Object
   - Line
   - Shape
   - Color
   - Texture
   - Pattern

Criticism

9. Use vocabulary associated with looking at and talking about art.

   Examples: texture, shapes, line, color, pattern

10. Observe and discuss art in nature and in the environment.

    Examples: shape, form, and pattern in leaves, clouds, buildings, rocks, trees, space

11. Observe, describe, and identify features, similarities, and differences in art work.

    Examples: repeated lines, shapes, rhythm, colors, patterns

12. Identify media used in works of art.

    Examples: paint, clay, pencil

13. Identify aesthetic qualities (moods, feelings, ideas, emotions) in both natural and man-made environments.

    Examples: natural—reflections on water, man-made—patterns in floor tiles

14. Observe and describe balance and repetition in forms that are natural and man-made.

    Examples: natural—butterflies (symmetry)
    man-made—bricks on a building (repetition)

Aesthetics

15. Express feelings generated by a work of art.

    Example: discussing how one is affected by a painting

16. Observe and describe the effect of varying conditions on objects.

    Examples: light, position, motion, size

17. Use resources in the community to discuss art work.

    Examples: local artists, artists in residence, parents, businesses, museums, university art departments

18. Use technology to explore art work.

    Examples: viewing laser discs and CD-ROMs, videos; exploring the Internet for drawings, paintings, architecture, and art history programs

19. Develop an awareness of visual and tactile qualities of the world around them.

    examples: soft cat fur, smooth silk, hard bricks, rough sandpaper

20. Observe and discuss the visual characteristics of forms that are natural and man-made.

    Examples: line, shape, texture, color, value-rough surfaces, and straight lines on buildings; line, shape, texture, color, value on a fish

Production

22. Identify basic tools and materials used in art production.

23. Use a variety of two-dimensional processes and materials.

    Examples: using crayon, paint, and washable markers on various papers in an exploratory and manipulative way, combining crayon and paint in resist process;
    making monoprints and texture rubbings;
    stitching a design on coarse cloth

24. Use a variety of three-dimensional processes and materials.

    Examples: gluing wood pieces together, making masks using paper and found objects

25. Recognize colors.
    - Red
    - Yellow
    - Blue
    - Green
    - Orange
    - Violet

26. Experiment with mixing colors.

27. Recognize neutrals.
    - Black
    - White
    - Gray
    - Brown

28. Experiment with mixing neutrals.
    - Grays
    - Browns

Visual Arts 2nd

29. Recognize and use different kinds of lines and shapes.

    - Curved
    - Straight
    - Regular
    - Irregular
    - Round
    - Oval
    - Square
    - Rectangle
    - Triangle

30. Use different kinds of patterns and textures in creating works of art.

    Examples: crayon engravings, crayon rubbings

31. Investigate line, shape, form, texture, and color through observation and manipulation.

    Examples: observing the kinds of lines found on a fish, creating with crayon a line drawing of a fish, creating a print of the scales of a fish, observing the color of different fish, creating a drawing using the colors observed in a fish

32. Explore the use of symbols and signs to communicate ideas and feelings.

    Examples: dove representing peace, heart representing love

33. Use art forms to express ideas, feelings, and moods.

    - Drawing
    - Painting
    - Printmaking
    - Sculpture

34 Use visual relationships in creating a work of art.

Examples: placement and location—above and below, between and beside, over and under, near and far, left and right

35. Combine shapes to create new shapes.

    Example: using a rectangle, a square, and two circles to draw a truck

36. Use technology to create visual images.

    Examples: using a clone tool (copy and paste) to create repeating patterns in wrapping paper designs, using appropriate drawing tools to create different shapes

Third Grade
Visual Arts Content Standards

History

Students will

1. Identify different periods of art.

   Examples: Prehistoric, Mississippian 1200 AD (Native American), Nineteenth Century Nigerian (African)

2. Relate some of the symbols different cultures use to portray common themes.

   Examples: crown representing royalty, arrow or spear symbolizing the hunt, heart representing love

3. Discuss the lives and times of artists based on the contents of their art work.

4. Describe subject matter in works of art.
   - Still Life
   - Landscape
   - Portrait
   - Genre pieces

5. Compare different types of art media.
   - Drawing
   - Painting
   - Printmaking
   - Sculpture

6. Define selected visual art vocabulary.
   - Elements of art: line, shape, and form, color, texture, value, space
   - Principles of design: balance, rhythm/repetition, movement, emphasis, variety, unity/harmony, proportion

7. Identify styles produced by individual artists.

   Examples: van Gogh—strong, bright colors (expressionistic)
   Dali—distorted clocks (surrealistic)
   Remington—American western scenes (realistic)

8. Describe how artists express ideas in works of art.

Examples: the pureness of the countryside expressed in Van Gogh's *The Starry Night*, the feeling of triumph in Emmanuel Leutze's painting of *George Washington Crossing the Delaware*

9. Compare differences in artistic styles.

   Example: Surrealism to Realism

10. Discuss how art reflects and records history in various cultures.

    Example: Native American designs reflecting the connection between beliefs and nature

11. Describe ways people are involved in visual arts within a community.

Criticism

12. Use vocabulary associated with looking at and talking about art.

    Examples: elements of art and principles of design, composition

13. Describe the function of design within the environment.

    Examples: decorating garden and architecture with sculpture, depicting stories on walls or buildings with murals, using architectural styles to create houses

14. Describe subject matter, elements of art, and principles of design used in works of art.

    Examples: subject matter—cityscapes, still life, genre pieces
    elements of art—color, shape, line, texture
    principles of design—rhythm, pattern, balance
    medium—charcoal

15. Identify the focal point or center of interest, foreground, background, middle ground, and balance in a work of art.

16. Identify specific media in a work of art.

    Examples: paint, chalk, clay, paper, crayon

17. Discuss the emotional content of a variety of works of art.

    Examples: Byzantine Mural - *Empress Theodora and Her Attendants*
    Henri Rousseau - *The Peaceable Kingdom*
    Pablo Picasso - *The Three Musicians*

18. Use art terms to evaluate and justify an opinion about a work of art.

Visual Arts 3rd

Aesthetics

19. Discuss how value, harmony, balance, and unity make a work of art aesthetically pleasing.

Examples: Monet's *Waterlilies*–relating colors throughout the painting and the balance of composition,
Mondrian's *Broadway Boogie Woogie* –using repetition and unity of colors and lines throughout the painting to create the feeling of life, energy, and movement

20. Identify and discuss the relationships among works of art, individuals, and the societies in which they are created.

Examples: Native American pottery used as vessels; Roman portrait sculpture created to show the status of high ranking officials

21. Discuss the ways art is created as a response to images, forms, nature, and experiences.

Examples: Henry Moore's maternal bond in *Rocking Chair #2*, Alexander Calder's *Lobster Trap and Fish Tail* mobile depicting a fishing trip

22. Identify the different effects of positioning objects in a work of art.

Examples: overlapping, value (light and dark), color (bright and dull), placement within the picture plane (foreground, middle ground, background)

23. Discuss how society expresses changes in values and beliefs through art forms.

Examples: changing beliefs from the Medieval period's emphasis on religion and the afterlife to the Renaissance emphasis on discovery and the "here-and-now"

24. Identify art in everyday life.

Examples: architecture, signs, posters, computer graphics, television graphics

25. Compare and contrast different interpretations of the same subject or theme in art.

Examples: Marc Chagall's *I and My Village*,
Grandma Moses' village scenes

26. Investigate the visual and tactile qualities of the world around them.

Examples: bumpy treads on tires, texture of an ice-cream cone

27. Describe the visual characteristics of forms that are natural and man-made.

Examples: natural–lines on a snowflake, varied edges of tree forms
man-made–curved lines in a sports car, straight lines of architecture,

28. Discuss feelings generated by a work of art.

29. Use technology to investigate visual images.

    Example: using Penn and Teller's *Behind the Scene* art video series as a tool to investigate art

Production

30. Use art materials and tools safely.

31. Reproduce and create different visual and tactical textures.

    Example: reproducing the texture of wood, brick, and sandpaper by making a texture rubbing

32. Produce graphic symbols, signs, and posters to communicate ideas.

    Examples: recycling, drug awareness, endangered species, historical symbols, book covers, story illustrations

33. Use the elements of art and principles of design to create a work of art.

    - Elements—line, shape and form, color, texture, value, space
    - Principles—rhythm/repetition, balance, emphasis, variety, unity/harmony movement

34. Investigate different careers in the visual arts. (See Arts-related Careers.)

    Examples: architect, comic book artist, computer artist

35. Describe different methods of production.

    Examples: crayon engraving, pottery, weaving (fiber arts)

36. Recognize color schemes.

    - Primary
    - Secondary
    - Intermediate (tertiary)

37. Experiment with mixing colors.

38. Produce art using different two-dimensional media and processes.

    Examples: drawing with crayon—point, side, and end; combine with thin paint as crayon resist;

    painting with tempera paint using a variety of brushes, sponges, fingers, and pieces of cardboard;

    printing with various found objects and cardboard stencils;

cutting and tearing all kinds of paper into free, geometrical, or representational shapes; arrange and assemble in different ways;

weaving on cardboard or wooden frame looms, stitching original designs with a variety of yarns;

appliqu□ing original cut pieces of material, using two-dimensional expression to illustrate wall hangings and greeting cards

41. Produce art with a variety of three-dimensional media and processes.

Examples: building forms with clay by the pinch and coil methods

cutting, assembling, and finishing forms of floral foam or soap;

constructing objects using a variety of materials (popsicle sticks, chenille stems),

constructing forms from paper by cutting on several folds, bending, slotting, fringing, curling, pasting

42. Use multimedia and technology to create visual imagery and design.

Examples: using CD-ROMs, computer presentation applications, videos, computer drawing, painting, and printing applications

Fourth Grade
Visual Arts Content Standards

History

1. Discuss different periods of art.

   Examples: Renaissance, Mississippian Period of Art (Native American)

2. Compare symbols used by different cultures to portray common themes.

   Examples: printed symbols used by Indians of Alabama, Australian Aborigines

3. Interpret the lives and times of artists from the content of their art work.

4. Describe subject matter in works of art.
   - Still life
   - Landscape
   - Portrait
   - Genre pieces

5. Compare different art forms.
   - Drawings
   - Paintings
   - Sculptures
   - Prints
   - Architectural forms

6. Define selected visual art vocabulary.
   - Line
   - Balance
   - Color
   - Texture
   - Pattern
   - Space
   - Shape
   - Form
   - Foreground
   - Middle ground
   - Background
   - Rhythm/Repetition
   - Proportion
   - Movement
   - Emphasis
   - Variety
   - Unity/Harmony
   - Focal point
   - Composition

7. Associate styles used by individual artists with the artist.

   Examples: Leonardo daVinci—Realism
   Pablo Picasso—Cubism
   Romare Bearden—Expressionism

8. Describe how artists use ideas and feelings to create works of art.

   Examples: feelings of happiness and sense of belonging in Doris Lee's *Thanksgiving*; loneliness expressed in van Gogh's *The Night Cafe*

9. Compare differences between artistic styles.

   Example: Abstract Expressionism to Realism

10. Discuss how art reflects and records history in various cultures.

    Examples: Raphael's *The School of Athens* reflecting the spirit of discovery and the search for knowledge during the Italian Renaissance Period; Jacob Lawrence's Migration Series recording African Americans' flight to northern states

11. Describe ways that people are involved in the visual arts within a community.

Criticism

12. Describe functions of art within the total environment.

    Examples: functional sculpture—fountains, benches, playground equipment;
    urban improvement—murals on walls;
    transportation—bridges

13. Describe various aspects in a work of art.

    Examples: subject matter, elements of art, and principles of design, media

14. Analyze the composition in a work of art.

    Examples: focal point or center of interest, foreground, background, middle ground, balance

15. Identify specific media in a work of art.

    Examples: paint, chalk, clay, paper, crayon, computer-generated images

16. Observe and discuss the content of a variety of works of art.

    Examples: cave painting in Lascaux, France, Leonardo daVinci's *The Last Supper*,
    Marc Chagall's *I and the Village*

17. Use art terms to discuss a work of art.

    Examples: texture of the clouds, color of the sky, balance in composition, unity of the composition in René Magritte's *The False Mirror*

18. Use technology to identify qualities of art work.

Examples: drawing, painting, art history and criticism programs on laser disc and CD-ROM, videos, Internet

Aesthetics

19. Determine how value, harmony, balance, and unity make a work of art aesthetically pleasing.

    Examples: Winslow Homer's *The Gulf Stream* –balance between the contrast of the light and the dark values
    Henry Moore's *Family Group* –the movement of the line to create harmony in the sculpture

20. Discuss the relationships among works of art, individuals, and the societies in which they are created.

    Examples: Alabama artists inspired by their heritage and environment, restoration of old buildings to reflect the heritage of the past

21. Analyze ways art is created as a response to images, forms, nature, and experiences.

    Examples: Albert Bierstadt's depiction of nature in *Looking Down Yosemite Valley,* Melissa Springer's photographs of the South and their depicting southern heritage

22. Describe the different effects of positioning objects.

    Examples: overlapping, diminishing size, detail, and color brightness from near to far placement within the picture plane (foreground, middle ground, background)

23. Discuss how society expresses a change in values and beliefs through subject matter of various art forms.

    Example: changing from the old traditional southern paintings of cotton fields to the progressive paintings and photographs of cities, state parks, and people

24. Discuss where art is found in everyday life.

    Examples: architecture, fabric design, signs, posters, computer technology, graphic design

25. Compare and contrast different interpretations of the same subject or theme in art.

    Example: still life: Paul Cézanne's *Still Life With Apples and Peaches* compared to William Harnett's *My Gem*

26. Identify visual and tactile qualities of the environment.

    Examples: the roughness of concrete, the smoothness of metal or glass

27. Describe visual characteristics of forms that are natural and man-made.

    Examples: natural—organic lines of plants;
    man-made—line patterns on a roller coaster, surface on burlap bag

28. Discuss feelings generated by a work of art.

    Example: Andrew Wyeth's *Christina's World* creating empathy for the girl in the painting.

29. Use technology to investigate visual images.

    Example: viewing CD-ROMs of different types of art from various museums

Production

30. Recognize color schemes.
    - Primary
    - Secondary
    - Intermediate (tertiary)
    - Complementary

31. Experiment with mixing colors.

32. Reproduce different visual and actual textures.

    Examples: creating a texture rubbing of weather wood, drawing a wood-grain pattern;
    inking a printing plate (plastic or foam);
    using cotton swabs to draw textures to print on paper

33. Produce graphic symbols, signs, and posters to communicate ideas and feelings.

    Examples: symbols: math charts, historic symbols;
    signs: maps, traffic and highway signs;
    posters: science fair, recycling, drug awareness, endangered species

34. Use the principles of design and selected elements of art to create a work of art.

    Examples: drawing a picture using thick and thin lines,
    painting a picture using complementary colors

35. Investigate different careers in the visual arts.

    Examples: photographer, architect, animator, comic book illustrator, computer artist

36. Describe and identify different methods of production.

    Examples: crayon resist, pottery, print making, carving

37. Produce art using different two-dimensional media and processes.

Examples: drawing with markers; scratching through layers of crayon;
painting with tempera paint using a variety of brushes;
using two-dimensional expression to illustrate books, murals;
drawing a self-portrait or a still life in pencil using contour lines

38. Produce art using a variety of three-dimensional media and processes.

Examples: using a variety of surface treatments for clay objects;
building papier-m‰ch□ forms by the strip method over crushed paper, clay, or structures of boxes, balloons, rolled newspapers;
cutting, assembling, and finishing forms of balsa or cardboard;
creating three-dimensional forms in a diorama as a puppet or in a dramatization

39. Use multimedia and other technology to create visual imagery and design.

Fifth Grade
Visual Arts Content Standards

History

Students will

1. Compare different periods of art.

   Examples: Early Colonial, Prehistoric America

2. Recognize symbols different cultures use to portray common themes.

   Examples: flag and Statue of Liberty portraying freedom, beads and other items representing money

3. Analyze lives and times of artists using the subject matter of their art work.

4. Discuss subject matter in works of art.
   - Still life
   - Landscape
   - Portrait
   - Genre pieces

5. Compare subject matter in different types of art work.
   - Drawing
   - Painting
   - Sculpture
   - Printmaking
   - Architectural forms
   - Photography

6. Define selected visual art vocabulary.
   - Line
   - Form
   - Color
   - Texture
   - Pattern
   - Space
   - Shape
   - Proportion
   - Composition
   - Proportion
   - Foreground
   - Middle ground
   - Background
   - Movement
   - Unity/Harmony
   - Two-dimensional
   - Three-dimensional
   - Rhythm/Repetition
   - Value

Visual Arts 5th

7. Associate styles used by individual artists with the artist.

   Examples: realistic sculpture: Daniel Chester French's *Standing Lincoln*
   realism: Edward Hopper's *Nighthawk*

8. Describe ways artists use ideas and feelings to create works of art.

   Example: using Roy Lichtenstein's *Blam* to express feelings of excitement and energy

9. Compare differences in artistic styles.

   Example: Surrealism to Realism

10. Explain how art reflects and records history in various cultures.

    Examples: reports, class projects, drawings, presentations

11. Describe ways that people are involved in the visual arts within a community.

Criticism

12. Describe the function of art within the total environment.

    Examples: functional art: jewelry that can be worn, landscape design that beautifies a park

13. Describe the various aspects in a work of art.

    Examples: subject matter, elements of art, and principles of design, media, techniques

14. Analyze the composition in a work of art.

    Examples: the focal point or center of interest, foreground, background, middle ground, balance, symmetry, variety

15. Identify specific media in a work of art.

    Examples: paint, clay, paper, crayon, oil pastels, computer-generated images

16. Observe and discuss the content in a variety of works of art.

    Examples: Edward Munch's *The Scream,* Henry O. Tanner's *The Banjo Player*

17. Use art terms to evaluate a work of art.

    Examples: examining positive and negative space and movement of line and shape in Dame Barbara Hepworth's *Figure for Landscape*

Aesthetics

18. Examine ways value, harmony, balance, and unity make a work of art aesthetically pleasing.

    Examples: George Seraut's *A Sunday on La Grande Jatte* blending of colors in the painting to create a feeling of harmony;
    Claes Oldenburg's *Shoestring Potatoes Spilling From A Bag* depicting the fluid movements of the French fries as they tumble out of the bag

19. Discuss the relationships among works of art, individuals, and the societies in which they are created.

    Examples: Frank Lloyd Wright's architecture of his *The Prairie House* blended with the American landscape

20. Analyze ways art is created as a response to images, forms, nature, and experiences.

    Examples: Winslow Homer's *Snap the Whip* depicting children at play, Mary Cassatt's *Mother and Child* depicting the bond between a mother and child

21. Describe different effects of positioning objects.

    Examples: perspective overlapping, changing value (light and dark), placement within the picture plane (foreground, middle ground, background)

22. Discuss ways society expresses through art forms changes in values and beliefs.

    Example: changing in using art as documentation during the Civil War era to the using of art depicting realistic scenes after the Civil War era

23. Analyze the use of art in everyday life.

    Examples: architecture, fabric design, signs, posters, computer graphics, commercial art, environmental art

24. Compare and contrast different interpretations of the same subject or theme in art.

    Examples: differences and similarities of painting and of photography during the Civil War

25. Identify visual and tactile qualities of the world around them.

    Example: examining patterns of treads on the soles of shoes

26. Describe visual characteristics of forms that are natural and man-made.

    Examples: natural—the color and feel of sand,
    man-made—the color and shape of a CD-ROM disc

27. Discuss feelings generated by a work of art.

    Example: Duane Hanson's *Traveler with Sunburn* depicting weariness

28. Use technology to investigate visual images.

    Example: using Internet sites to research artworks representing historical events

Production

29. Recognize color schemes.
    - Analogous
    - Intermediate
    - Complementary
    - Warm
    - Cool

30. Experiment with mixing colors.

31. Create different visual and actual textures.

    Examples: creating a print from a string collage (collograph)

32. Produce graphic symbols, signs, and posters to communicate ideas and feelings.

    Examples: signs—maps
    symbols—flags, multiplication signs
    posters—science fair, recycling, drug awareness, endangered species

33. Organize elements of art and principles of design in a work of art.

34. Investigate the different careers in the visual arts. (See Arts-Related Careers

    Examples: photographer, designer, architect, animator, comic book artist, computer artist, fashion designer, industrial designer, museum curator

35. Describe different media used in production.

    Examples: crayons, oil pastel, pottery, fiber arts, watercolor

36. Produce art using different two-dimensional media and processes.

    Examples: drawing with pencil and/or oil pastels in a variety of ways
    painting with watercolor by free mixing, flat washes, and free brushstrokes on wet and dry surfaces;
    printing with various found objects and cardboard stencils;
    using various types of paper, such as construction, magazine, newspaper, and tissue paper, to create a collage;
    using two-dimensional expression to create computer graphics

37. Produce art with a variety of three-dimensional media and processes.

    Examples: creating casts using plaster, found objects, sand or clay;
    creating mobiles from a variety of materials

38. Use multimedia and other technology to create visual imagery and design.

    Example: using a computer drawing application to create a landscape

Sixth Grade
Visual Arts Content Standards

History

Students will

1. Analyze art work from major cultural areas of the world.

   Examples: America (twentieth century), Mesopotamia, Greece, Rome, Asia, Europe

2. Identify unique features of particular art styles.

   Examples: Folk Art, Abstract Expressionism, Cubism, Expressionism, Fantasy, Impressionism, Non-Objective, Renaissance

3. Compare and contrast themes and symbols in art of different cultures.

   Examples: geometric symbols on African Gabon Masks, animals found on Northwest Indian Masks

4. Discuss ways culture influences works of art.

   Examples: community values, religious beliefs, use of technology, governmental regulations

5. Analyze various uses of the visual arts in business and industry.

   Examples: architectural design, commercial design, advertising, television, film, industrial design, multimedia, graphic designs

6. Define selected visual arts vocabulary.
   - Elements of Art
   - Principles of Design
   - Perspective terms
   - Contour drawing
   - Realism
   - Value
   - Analogous colors
   - Monochromatic colors
   - Complementary colors
   - Tone
   - Shading
   - Cast shadow
   - Assemblage
   - Found objects
   - Sculpture
   - Caricature

7. Analyze the work and style of a selected artist.

   Examples: written report, verbal presentation, multimedia presentation

8. Use a variety of media to research the life of a selected artist.

   Examples: books, magazines, CD-ROMs, Internet, videos, encyclopedias

9. Identify a variety of art works by artist and title.

   Examples: Faith Ringgold's *Tar Beach,*
   Thomas Hart Benton's *Cradling Wheat*
   Michelangelo's Sistine Chapel paintings

10. Discuss ways artists achieve different effects with the elements and principles of art.

    Examples: creating mood with colors and chiaroscuro, creating perspective using line and space

11. Discuss different art careers. (See Arts-Related Careers.)

Criticism

12. Analyze the roles of art work in the environment.

    Examples: monuments: *The Parthenon* . What is it? Why was it made? What is the history behind the creation of the Greek Parthenon?
    murals: Diego Rivera's murals at the presidential palace in Mexico City. Why did he paint them? What story was he trying to tell? Why are they controversial?

13. Identify criteria in judging works of art.

    - Craftsmanship
    - Originality
    - Composition

14. Discuss the elements and principles of art when responding to various art forms.

    Examples: radial balance, repeated patterns of lines and shapes

Aesthetics

15. Analyze the aesthetic qualities (meaning, purpose, role) that exist in natural and man-made objects.

    Examples: natural: Grand Canyon–beautiful area of land showing results of natural weathering

man-made: *Statue of Liberty* by Fredric Auguste Bartholdi–
courageous straight posture with raised arm holding flame

16. Analyze ways value, harmony, balance, and unity make a work of art aesthetically pleasing.

    Example: Jacob Lawrence's *The Carpenter*

17. Discuss connections between the visual arts and other content areas.

    Examples: studying the depression of the 1930's in social studies, discussing its effects on the art work produced during that time

18. Perceive and interpret mood and feeling in art forms.

19. Describe significance of personal experiences and beliefs as they relate to art.

    Examples: express ways it feels to wear braces on teeth

20. Discuss various artistic responses to environmental and social problems.

    Example: promoting the hiring of disabled people through posters

Production

21. Identify the steps artists use in the production of art.
    - Inception of an idea
    - Elaboration and refinement of an idea
    - Execution in a medium
    - Evaluation of the product

22. Use a variety of ideas as sources of subject matter for art production.

    Examples: people engaging in a variety of activities, animals moving and/or resting, viewing buildings and vehicles from many perspectives

23. Create art using the elements of art and principles of design.

    Example: combining warm and cool colors in a watercolor painting

24. Use various visual relationships to create original art productions.

    Examples: changing effects of distance, light, and movement on objects; likenesses and differences in proportion

25. Produce art using a variety of two-dimensional processes and materials.

Examples: drawing with pencil, crayon, markers, and pens using contour, gesture, and value techniques;
using crayon, colored pencil, oil pastels in different ways on a variety of surfaces;
using mixed media on a variety of surfaces;
printing with found objects, foam plates simple screen frames;
using appliqu□ with a variety of materials;
using two-dimensional expression in books, comic strips, and time lines

26. Produce art using a variety of three-dimensional processes and materials.

Examples: building clay forms by using different surface treatments (pinch, coil, slab)
carving in the round and relief from wax, soap, soft wood, or plaster;
using pliable wire and thin metal for construction;
using three-dimensional expression in models of people, animals and objects for dioramas, masks, puppets, mobiles or stabiles, scenery, and props for school events

27. Demonstrate proficiency in the use of art tools and techniques.

Examples: technique: pen and ink—crosshatching, drawing—shading, painting—blending colors

28. Use multimedia and other technology to create visual imagery and design.

Example: using computer presentation programs to create an art exhibit

29. Produce graphic art symbols, signs, posters, and wall designs for specific purposes.

Example: creating posters promoting safety belt usage, drug awareness, school events, environmental issues

Sixth - Eighth Grades
Visual Arts Content Standards

The Visual Arts Content standards for Grades 6 - 8 provides a bridge between elementary and secondary Visual Arts education. These content standards are to be used to guide students in discovering ways to express themselves through art, to become knowledgeable about their cultural and artistic heritage, and to become more aware of art in their lives. The content organizers of History, Aesthetics, Criticism, and Production (DBAE))[6] provide a comprehensive and flexible basis for content standards for the middle grades. If a Visual Arts course is offered in a middle school, the content standards for Grades 6-8 are required. If the sixth grade is part of an elementary program, the separate sixth grade content standards are be followed. The content standards that are written for the 6-8 framework parallel the National Standards for Arts Education.

Schools have various scheduling practices for teaching Visual Arts at the middle level. This curriculum framework was designed for content standards to be included easily in an exploratory course, semester course, or year-long elective. This Visual Arts framework is designed to be used as a guide for teaching the minimum content. Schools and systems may add additional content standards above the minimum content. Students who complete the Grades 6-8th standards will be able to progress easily into more advanced Visual Arts courses.

A developmentally appropriate curriculum for Grades 6-8 provides a foundation that helps students build confidence in their artistic abilities. Students at this age want their drawings to look realistic. They begin showing more depth in their work. Their drawings tend to be more rigid and show less emotions than those of younger children. Middle grade students are able to think more abstractly. They are aware of social concerns and are eager to explore, search, and experiment with different media and processes. Students at this age level are adjusting to the physical, emotional, and social changes around them. A Disciplined-Based Art Education helps students with these changes by challenging their intellectual and artistic development.

While implementing this framework, teachers should connect the Visual Arts with other subject areas and disciplines. This may be accomplished through individual or interdisciplinary units or other teaching strategies. Students can connect the Visual Arts and social studies by studying the same social cultures and time periods from an artistic perspective. They can connect the Visual Arts and mathematics by studying and observing various lines, shapes, geometric forms, and measurement techniques. Through utilization of various writing techniques in language arts, students learn that verbal expression plays an integral role in understanding visual arts concepts. Relationships between the Visual Arts and science are also evident throughout this framework. For example, students can study animals and their roles in the environment and then use this knowledge and learned artistic skills to create drawings of animals. By utilizing the content standards and by providing connections with other academic areas and the performing arts, teachers can provide opportunities for middle grade students to express themselves, to build self-confidence, and to become more aware of the world around them.

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[6] *"Discipline-Based Art Education,"* The Getty Institute for Education in the Arts, Los Angeles. 1991.

Sixth - Eighth Grades
Visual Arts Content Standards

History

1. Analyze art work originating in major cultures of the world.

   Examples: Asian, European, African, Australia, North and South American

2. Contrast unique features of particular art styles.

   Examples: Op Art, Folk Art, Impressionism, Surrealism

3. Analyze themes and symbols in art of different cultures.

4. Analyze ways that culture influences works of art.

   Examples: values, beliefs, use of technology, governmental issues

5. Research various uses of the visual arts in business and industry.

   Examples: architectural design, commercial design, advertising, television, film, industrial design, multimedia, art careers, environmental design, artists-in-residence

6. Define selected visual art vocabulary.

   - Elements of Art
   - Analogous Colors
   - Monochromatic Colors
   - Complementary Colors
   - Tone
   - Shading
   - Cast shadow
   - Assemblage
   - Found objects
   - Sculpture
   - Principles of Design
   - Vanishing Point
   - Horizon Line
   - Perspective
   - Contour drawing
   - Modified contour drawing
   - Blind contour drawing
   - Realism
   - Value
   - Caricature

7. Analyze a variety of art works.

   Examples: Roy Lichtenstein's *Girl at the Piano*, William Johnson's *Harlem Renaissance*, Auguste Rodin's *The Thinker*, Rembrandt van Rijn's *The Night Watch*

8. Evaluate the work and style of a selected artist.

   Examples: research paper, oral presentation, multimedia presentation

9. Use a variety of media to research the life of a selected artist.

10. Analyze the impact of the life of a selected artist on culture, history, politics, and economy.

11. Interpret ways artists achieve different effects with the elements of art and principles of design.

    Example: creating movement by using a variety of directional lines

12. Investigate different art careers.

    Examples: research, class presentations, field trips to places of business, guest speakers

Criticism

13. Evaluate the roles art works play in the environment.

    Example: monuments: *Vietnam War Memorial*, Tipoli Fountain

15. Apply criteria in judging works of art.

    - Craftsmanship
    - Originality
    - Composition

16. Make finer discriminations about the elements of art and principles of art when responding to various art forms.

    Examples: patterns of light and shadow, surface texture, symmetry, asymmetry, color schemes

Aesthetics

17. Analyze aesthetic qualities (meaning, purpose, role) that exist in both natural and man-made objects.

    Example: natural—The Alps
    man-made—Arc de Triomphe,

18. Evaluate ways value, harmony, balance, and unity make a work of art pleasing.

    Example: examining the use of different values of color to create unity in Leonardo daVinci's *Mona Lisa*

19. Connect the visual arts with other content areas.

Examples: identifying different types of animals in science, creating geometric shapes and graphing pictures in mathematics, designing covers for classical works of music, designing sets for theaters, creating lines of movement in dance

20. Describe imaginative ways of perceiving the environment.

    Examples: illustrating abstraction from reality through Mondrian's *Tree* series; Paul Klee's fantasy creatures

21. Examine mood and feeling generated by art forms.

    Example: Giacoma Balla's *Dynamism of a Dog on a Leash* using lines and movement to create feelings of happiness and excitement

22. Compare various artistic solutions to environmental and social problems.

    Examples: comparing conventional car to a solar car, a rectangular building to a geodesic dome building

Production

22. Apply steps artists use in the production of art.

    - Inception of an idea
    - Elaboration and refinement of an idea
    - Execution in a medium
    - Evaluation of the product

23. Use a variety of ideas and personal experiences as sources of subject matter for art production.

    Examples: personal experiences and observations of changing condition in nature; the way people appear as they move or change position; people engaging in a variety of activities; animals moving and resting; buildings and vehicles from many points of view; sensory reactions to people, objects, and nature

24. Create art using the elements of art and principles of design.

    Example: using various lines, shapes, and/or colors to create optical illusions and perspective drawings

25. Use various visual relationships in creating original art productions.

    Examples: using the changing atmospheric effects on objects, proportion, and perspective (one and two point)

26. Produce art using a variety of two-dimensional production methods and materials.

Examples: drawing with pencil, crayon, markers, pens, oil pastels, charcoal; using contour, gesture, and value techniques; using various types of paints to create art work; using mixed media including printmaking on a variety of surfaces, using watercolor for wet onto dry painting and shading on wet and dry surfaces

27. Produce art using a variety of three-dimensional production methods and materials.

Examples: materials: clay, wire, wood, papier-m‰ch□;
methods: carving, sculpting, forming

28. Demonstrate proficiency in the use of art techniques to create artwork.

Examples: wet brushing, dry brushing, washing; using mixed media, wire sculpture, carving, casting, constructing, crosshatching, pointillism, gradation, tempera

29. Use multimedia and other technology to create visual imagery and design.

Example: using a stop-action video camera to create an animated video

30. Produce graphic art symbols, signs, posters, and wall designs for specific purposes.

Examples: school events, environmental issues

Ninth - Twelfth Grades
Visual Arts

Visual Arts instruction in Grades 9-12 should be based on the foundation developed in the program in Grades K-8. The Visual Arts program will continue to develop knowledge, skills, and perceptions in relation to the basic content standards of History, Criticism, Aesthetics, and Production. The Visual Arts sequence should address these broad content areas with increasing levels of complexity and individualization.

Alabama's high schools have a diverse range of class schedules, grade levels, budgets, physical space, facilities, and community support. Certified Visual Arts teachers and talented curriculum planners must collaborate to design and schedule Visual Arts courses. Other considerations must include the sequencing of visual arts courses and the size of specialized art classes such as Advanced Art, Photography, and Sculpture.

The first course of a secondary Visual Arts program should provide a foundation for any additional courses that follow. By laying the foundation, this Visual Arts course could also meet the arts education requirement for graduation. This course might be developed with an emphasis on appreciation and production. Another introductory course might place its emphasis on production through exploration of creative problem-solving techniques, the language and vocabulary of art techniques and processes, structures and functions of art, and critical description. The introductory course could be designed as a year-long class which may include drawing, painting, two- and three-dimensional design, graphic design, multimedia presentation, and printmaking.

Visual Arts courses should be taught in sequential order, developing art concepts and skills that continue to expand the students' knowledge and abilities. High schools might offer a sequence of Art I through Art IV courses. Another sequencing of courses might include an introductory course followed by courses in drawing, painting, sculpture, computer generated graphic design, printmaking, Advanced Art or Advanced Placement Studio or Art History. If a student chooses Advanced Art classes, course offerings should enable a student to follow areas of personal interest by producing in-depth artwork of exceptional quality. Some-advanced level art courses may require pre-requisite courses or written permission from the instructor. The following are suggestions of course offerings suitable for secondary visual arts programs: Drawing, Painting, Sculpture and 3-Dimensional Design, Printmaking, Photography, Crafts and Fiber Arts/Batik, Graphic Design/Computer Generated Art/Multimedia, Film Making/ Videography/Animation, Jewelry Design, Ceramics/Pottery, Art History, and Art Appreciation. This list is not exhaustive. Art production courses must include the exploration of the elements and principles of design and be discipline-based (history, aesthetics, and evaluation through critical judgment.)

Proficient and Advanced

The term "proficient" as used in this document refers to the minimum a student must achieve after Grade 8 in an introductory Visual Arts course. To achieve proficiency, students should be comfortable handling a variety of art materials in an expressive manner, describe art work using proper vocabulary, understand the historical and cultural value placed on the Visual Arts, and be able to express a personal preference as a viewer and creator.

"Advanced" refers to the levels that require students to create art works of exceptional quality, use higher order thinking skills such as analyze, correlate, and synthesize in response to works of art, create multiple solutions to specific Visual Arts problems, and formally critique their own art work and the works of others.

Ninth - Twelfth Grades
Visual Arts Content Standards

Technique and Processes

Students will

Proficient

1. Use art materials in a safe and responsible manner that also includes cleaning, storing, and replenishing supplies where applicable.

2. Produce artwork employing a diverse range of media, techniques, and processes with proficiency to communicate ideas.

3. Use appropriate media, techniques, or processes to solve visual arts problems to communicate ideas.

Advanced

4. Produce artwork of exceptional quality to communicate ideas in at least one visual arts medium.

5. Initiate, define, and solve visual arts problems independently using higher-order thinking skills such as analysis, synthesis, and evaluation.

Design Elements and Principles

Proficient

6. Demonstrate the ability to form and defend judgments using the principles and elements of design.

7. Evaluate the quality of artwork in terms of organizational elements and principles using description, analysis, interpretation, and judgment.

8. Use the principles of design and elements of art to solve specific visual arts problems in creating works of art.

Advanced

9. Demonstrate the ability to compare two or more perspectives of the use of design principles and art elements in artwork.

10. Defend personal evaluations of different perspectives of the principles and techniques used in a work of art.

11. Create multiple solutions to visual arts problems using structural choices (elements) and artistic functions (principles).

History and Culture

Proficient

12. Research the characteristics and purposes of a variety of interrelated historical and cultural works of art.

13. Describe the function and explore the meaning of specific art objects from a variety of cultures, times, and places.

14. Analyze the historical and cultural influences and aesthetics of selected works of art.

Advanced

15. Use the works of critics, historians, aestheticians, and artists as a basis for interpreting the form, purposes, and relationships of selected works of art.

16. Analyze characteristics of works of art that are common to various cultural groups and historical periods.

Evaluation

Proficient

17. Determine ways works of art differ visually, spatially, and functionally and describe how these are related to history and culture.

18. Select subjects, symbols, and ideas from daily life to use as subject matter for art.

19. Use understanding gained through art research to solve problems illustrating personal experiences, feelings, and beliefs.

Advanced

20. Describe origins of specific images and ideas and explain why they are important in the work being examined and in the artwork of others.

Criticism

Proficient

21. Analyze and justify artists' intentions and purposes in selected works of art.

22. Describe specific works and show how they relate to historical and cultural context.

Advanced

23. Research various techniques of communicating meanings, ideas, attitudes, views, and intentions in works of art.

Connections

Proficient

24. Compare themes, issues, and modes of expression of visual arts with other creative disciplines.

25. Compare characteristics of visual arts with the ideas, issues, or themes in the humanities or science within a given historical period.

Advanced

26. Compare the creative and analytical processes of the visual arts with selected other arts disciplines, the humanities, and the sciences.

Visual Arts-Related Resources

Safety in the Visual Arts Classroom

All types of specialized equipment, materials and tools are used in a Visual Arts classroom. Precautions must be taken to insure that working with art materials does not lead to student illness or injury. If students become ill or injured while participating in a Visual Arts Program, litigation may result if teachers fail to take the necessary precautions. While restrictions are necessary, good classroom management will prevent accidents. Most nontoxic materials can usually be substituted for toxic ones with little or no extra cost.

Congress passed the art material labeling law in October, 1988 that requires every manufacturer, distributor, retailer, and some purchasers (schools) to comply with this law. The Federal Hazardous Substances Act was amended to require art and craft materials manufacturers to place labels on those that do and to evaluate products that could possibly cause chronic illness.

Seals
TBA

A certification program for art materials has been sponsored by the Art and Creative Materials Institute, Inc. The ACMI certifies that products are nontoxic and meet standards of quality and performance.

CP (Certified Product) are nontoxic, even if *ingested, inhaled,* or *absorbed,* and meet or exceed specific quality standards of material, workmanship, working quality and color.

AP (Approved Products) are nontoxic, even if *ingested, inhaled,* or *absorbed.*

Some nontoxic products bear the **HL (Health Label)** seal with the wording, "Nontoxic," "No Health Labeling Required." Products requiring cautions bear the HL label with appropriate cautionary and safe use instructions.

Teacher can obtain a document concerning art and craft materials that cannot be used in the classroom, and listed products that may be used in all grade levels from The Art and Craft Materials Institute, Inc., 100 Boylston Street, Suite 1050, Boston, MA, 02116 for a list of art products bearing the CP, AP, or HL/Nontoxic Seal.

A teacher is responsible for teaching students how to use all tools and equipment correctly and safely as well as determining that only nontoxic media are used in a Visual Arts classroom.

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Visual Arts-Related Resources

Accident-free Visual Arts classrooms:

- Signs on or near all work areas and equipment where injury might occur if students are careless. Students should have instruction prior to use of any equipment that could cause accidents or injury.
- Visual Arts Programs should have protective equipment such as safety glasses, respiratory masks, and gloves available.
- A classroom should have available first aid kit containing antiseptics, bandages, and compresses.
- Fumes from kiln, dust, and procedures such as melting wax for batik must be adequately ventilated through an exhaust system.
- Safety cans for flammable liquids should be provided. Safety storage cabinets are recommended.
- Saturated rags should be disposed of in self-closing waste cans.
- Visual Arts Programs should have soap and water wash-up facilities.
- Hazardous tools and equipment should be locked in secure cabinets.
- User rules should be posted beside all machines and equipment.

Teacher precautions:

1. The use of hand and power tools and machines should always be demonstrated by the teacher.
2. Students should be cautioned concerning any potential hazards related to incorrect use of equipment.
3. Safety tests should be given to students before they are allowed to use tools and machines
4. Establish a safety zone around all hazardous equipment.
5. Establish a dress code for safety indicating rules about clothing, jewelry, and hair in order to prevent accidents.
6. Establish a code of behavior conducive to the safety of individuals and their classmates, and enforce it.
7. Keep aisles and exits clear.
8. Be aware of any special problems among students such as allergy, epilepsy, fainting, or handicap.

Reminders for Visual Arts Teachers:

- Model behaviors to help students accept responsibility for accident prevention.
- Always be present when pupils are in the Visual Arts classroom.
- Be alert to improper behavior and immature actions in the art room.
- Allow students the choice of using hazardous equipment and materials.
- Always provide supervision while students are working on art projects in the classroom.

Visual Arts-Related Resources

Children under the age of twelve should:

Use clay in wet form only. Dray clay contains silica which can be inhaled easily.
Use glazes that are labeled food safe or use poster paints. Do not use glazes that contain lead.
Use water-based materials for clean-up, not solvents like turpentine, rubber cement, nor thinner.
Vegetable dyes should be used instead of cold-water or commercial dyes.
Use water-based markers. Permanent markets contain solvents.
Check labels or make paper from black and white newspaper and glue for papier-mâché. Some instant papier-mâché contains lead from colored inks. Old papier-mâché may contain asbestos.
Use brushes and water based paints instead of aerosol sprays.
Use liquid paint that is premixed or mixed by the teacher. Powered tempera colors contain dust that may contain toxic pigments.
Label art materials to know which colors are safe. Do not use pigments that contain arsenic, cadmium, chrome, mercury, lead, or manganese.
Use crayons or oil pastels instead of pastels or chalk. Pastels and chalk create dust.
Use blueprint paper to make sun grams. Do not use photographic chemicals.
Use colored cellophane and black paper to create stained glass. Do not use lead, solder, and real stained glass.
Use water-based glues, not epoxy glues.
Use water-based printing inks instead of solvent-based printing inks.

Visual Arts-Related Resources

Visual Artists

Balla, Giacomo – (1871-1958) Italian *Futurist* painter and teacher. His work is interesting for its various solutions of the problem of *kinetic* motion.

Bartholdi, Frédeéric Auguste – (1834-1904). French sculptor who was famous for his creation of the *Statue of Liberty.*

Bearden, Romare – (1914-)An African-American artist, born in North Carolina. Especially known for his collage-style images of the black urban experience

Benton, Thomas Hart – (1889-1975) American genre painter and muralist, leader of the regionalist painters of the American scene. His love of grass-roots American life is expressed in his paintings.

Bierstadt, Albert–(1882-1925) American landscape painter born in Germany. Especially known for the depiction of grandeur in his American landscapes.

Calder, Alexander – 1898-1976 American sculptor noted for invention of the *mobile*, a type of balanced sculpture suspended from a central point easily set into motion.

Cassatt, Mary – (1845-1927) Generally considered America's most famous woman painter, especially well known for her paintings of mother and child. She studied and exhibited with the Impressionist in France during the late 19th century.

Catlett, Elizabeth – (1919 -) Contemporary African-American sculptor and printmaker.

Cezanne, Paul – (1839-1906) French Post-Impressionist, whose work led to important developments in Twentieth Century art.

Chagall, Marc – (1887-1985) Russian–born painter. Well known for his art devoted to the Russian and Jewish subjects of his youth.

da Vinci, Leonardo – (1452-1519) Italian artist well known for his paintings and inventions. His accomplishments in many areas make him one of the greatest geniuses of all time.

Dali, Salvador – (1904-1989) Spanish–born painter, best known for his surrealistic style of painting.

Degas, Edgar – (1834-1917) French artist who painted largely genre scenes, such as the ballet dancers and people doing daily chores.

Deloney, Jack – (1940-) Southern watercolorist born in Alabama.

Gogh, Vincent van – (1853-1890) Dutch born master of the *Post-Impressionist* period in France. His use of strong color and bold shapes strongly influenced 20th century painting.

Hanson, Duane – (1925-1996) American sculptor noted for super-realistic figures of everyday people.

Harnett, William – (1848-1882) Popular American painter of the late Nineteenth Century. Best known for his *trompe-l'oeil* still lifes.

Hepworth, Barbara – (1903-1975) English sculptor, noted for biomorphic forms.

Homer, Winslow – (1836-1910) American painter noted for his realistic genre paintings. Newspaper artist during civil war.

Hopper, Edward – (1882-1967) American realistic genre painter.

Houdon, Jean-Antoine – (1741-1828) Most celebrated French sculptor of the 18th century noted for busts of Benjamin Franklin and George Washington.

Johns, Jasper – (1930-) American painter best known for his Pop Art paintings which incorporated such images as letters, numbers, flags, targets onto his work.

Johnson, William Henry – (1901-1970) African-American painter noted for depicting African-American folk-inspired paintings.

Kandinsky, Wassily – (1866-1944) Russian born *non-objective* artist whose work is associated with geometric forms, spontaneous movement and color.

Klee, Paul – (1879-1940) Swiss artist whose art is known for its fantasy and free-form quality.

Lawrence, Jacob – (1917-) African-American painter who uses strident color and powerful design to depict the social problems and aspirations of African American in Harlem and the South.

Lee, Doris – (1905-) Contemporary American painter of humorous genre scenes.

Lichtenstein, Roy – (1923-1997) An American painter and a member of the Pop Art Movement of the 1960's. He was known for his paintings of everyday objects such as hamburgers and comic strips, often giant in scale.

Leutze, Emanuel Gottlieb – (1816-1868) German-American artist noted for historical paintings.

Magritte, Renee – (1898-1967) Belgian Surrealist painter.

Visual Arts-Related Resources

Matisse, Henri – (1869-1954) French artist who became leader of a group called the Fauves (wild beasts). He used bright colors and decorative all-over patterns

Michelangelo – (1475-1564) His full name was Michelangelo Buonarròti (boo-oh-nair-ROW-tee). Italian Renaissance artist who considered sculpture to be his greatest talent, yet his painting of the ceiling of the Sistine Chapel is considered to be one of the greatest achievements in the world of art.

Monet, Claude – (1840-1926) French painter whose work represents the style of art called Impressionism. His painting *Impression–Sunrise* gave rise to the name of this style of painting.

Mondrian, Piet – (1872-1944) A Dutch artist noted for paintings in which consisting of primary colors with horizontal and vertical lines.

Moore, Henry – (1898-1986)British abstract sculptor noted for his simplified outdoor figures.

Moses, "Grandma" – (Anna Mary Robinson) (1860-1961) American Folk Artist.

Munch, Edvard – (1863-1944) Norwegian painter. One of the forerunners of Expressionism. His major theme dealt with love, fear and death.

"Mose T" – (1910-)Contemporary Alabama folk artist.

O'Keefe, Georgia – (1887-1986) American painter best known for her large paintings of flowers, still lifes, and landscapes of the Southwest.

Oldenburg, Claes – (1929-) Pop Artist noted for everyday objects depicted in exaggerated scale.

Picasso, Pablo – (1881-1973) Spanish artist known for painting, graphics, pottery, and sculpture.

Raphael, Sanzio – (1483-1520) Italian painter who most completely typifies the classical art of the High Renaissance.

Rembrandt. van Rijn – (1606-1669) Dutch painter and engraver of historical landscapes, portraits, and genre pieces.

Remington, Frederic – (1861-1909) An American painter and sculptor of the West.

Ringgold, Faith – (1930-) African-American artist whose commitment to women, the family, and cross-cultural consciousness is at the heart of her work.

Rivera, Diego – (1886-1957) Mexican painter, muralist, and graphic artist. A champion of the over-worked and underpaid, his work provided lasting statements on the social issues of his day.

Rodin, Augusté – (1840-1917) French sculptor whose work combined both the realistic and the romantic characteristics of 19th century France. He is often called the Father of modern sculpture.

Rousseau, Henri – (1844-1910) French primitive painter whose sense of design, imagination, and exotic subjects gave his paintings a mysterious, magical quality.

Seurat, Georges – (1859-1891) French painter most noted for development of *Pointillism*.

Springer, Melissia – (1956-) Southern photographer noted for her photographs depicting her personal social commentary.

Tanner, Henry Ossawa – (1859-1937) Often considered to be the most famous African–American painter of the late nineteenth and early twentieth centuries.

Wood, Grant – (1892-1942) An American regionalist painter whose art memorialized the unique characteristics of rural, mid western America.

Wright, Frank Lloyd – (1867-1959) American architect who extended the field of architecture to encompass Cubist theories.

Wyeth, Andrew – (1917-) American realist painter well known for his paintings of family, friends and neighbors.

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Wachowiak, Frank and Robert D. Clements. *Emphasis Art.* New York: Harper Collins College Publishers, 1993.

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Visual Arts Glossary

Abstract – A type of art derived from realism but deviating in appearance, leaving only the basic essentials such as shapes, lines, colors, and textures relating to the actual objects.

Abstract expressionism – An American art movement appearing in the 1940s and 1950s in which feelings and emotions are emphasized. It is often called "action painting" because many artists used slashing, active brushstrokes and techniques such as dripping, pouring or spattering paint on canvas.

Aesthetic – Characterized by a heightened sensitivity to beauty.

Aesthetics – The branch of philosophy that deals with the nature and expression of beauty, as in the fine arts.

Animation – A form of moving picture. A series of drawings are photographed, and the figures seem to move when they are projected one after another.

Analogous – Colors that are closely related because they contain a common hue and are found next to one another on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors can be used as a color scheme.

Architecture – The art of designing and constructing buildings.

Arrangement – Placing in an order; organizing the art elements into a pleasing and purposeful unity or whole.

Art criticism – The processes and the skills involved in studying, understanding, and judging a work of art. The four formal stages of art criticism involve: description, analysis, interpretation, and judgment.

Armature – A framework used as underlying skeletal support.

Appliqu□ – A decoration or ornament, as in needlework, made by cutting pieces of one material and applying them to the surface of another.

Assemblage – A three-dimensional composition where diverse materials, fragments, found objects and materials are combined together as an art form.

Asymmetrical – A type of visual balance in which the two sides of a composition are different yet still considered to be balanced. (also called *informal balance*):

Atmospheric perspective – Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object. For example, a bright object appears closer on the viewer than a dull object. (also called *aerial perspective*

Background – The part of the *picture plane* that appears to be farthest from the viewer.

Balance – A principle of design that deals with the appearance of stability or the equalization of elements in a work of art. An artwork that is balanced seems to have equal visual weight or interest in all areas. The two types of balance are *symmetrical* (also called *formal*) and *asymmetrical* (also called *informal*.)

Baroque – An ornamental, swirling style of painting that was initiated during the late sixteenth century. Characteristic is a sense of movement, dramatic lighting effects, contrast between dark and light, ornamentation, and curved lines expressing energy and strong emotions.

Binder – A material that holds paint pigment together.

Biomorphic – Art based on the irregular shapes of nature.

Blending – Shading through the smooth gradual of dark value.

Byzantine – Style of painting, design and architecture developed from the fifth century AD in the Eastern Roman Empire called Byzantium. It is a style that blended Roman, Greek and Oriental influences. Among its characteristics are rich color, flat, stiff figures, and religious themes.

Caricature – A representation in which a person's distinctive features or peculiarities are ridiculously exaggerated or distorted to produce a comic or grotesque effect. Caricatures are often used in political cartoons.

Cartoon art – The kind of art used in comics or cartoons. It usually has simple lines, uses basic colors, and tells a story in one picture or a series of pictures drawn in boxes called frames.

Carving – The art or craft of making designs or sculpture by cutting or chiseling.

Casting – A sculpture process where a liquid material is poured into an open mold or cavity to harden.

Chalk – Similar to pastels with a limestone base.

Charcoal – A soft drawing material usually made from charred wood.

Chiaroscuro – An Italian word for light and shadow. A manner of creating light and shade in drawing and painting, giving the illusion of three dimensional form in two dimensional space.

Classical – An art term that refers to the style that flourished in Greek art during the fifth century BC

Clay – A natural earth material that is used for pottery or modeling.

Coil method – A process of making pottery by rolling long pieces of clay which are then used to form the sides of bowls, containers, or objects.

Clone tool – Computer software tool used to copy or repeat patterns.

Collage – A work of art where various materials, such as bits of paper, fabric, photographs, and newspapers are glued to a flat surface. From a French word meaning "to glue".

Collograph – A form of relief painting in which prints are made by applying materials to blocks, inking the raised portions, and pressing the block to a surface. Also, the print resulting from this process.

Color scheme – A planned arrangement of colors.

Color wheel – A circular chart showing the colors of the visible spectrum.

Commercial art – Art intended for business purposes or advertising.

Complementary colors – Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make neutral brown or gray when mixed.

Composition – The combining of distinct parts or elements to form a whole.

Construct – To build, structure, and create in three-dimensional form.

Content – Often the subject matter of a work of art; could also refer to the art elements of art, such as the form, shape, color, texture, etc.

Contour – The outline of a figure, body, or mass; also a line that represents such an outline.

Contour drawing – A drawing consisting of lines indicating the edges of the object drawn.

Cool colors – Colors in which blue is the main basic color. Blue, blue-green, green, blue-purple, and purple are cool colors. They suggest coolness and appear to recede from the viewer.

Crafts – Created art forms that are both beautiful and useful. Crafts include weaving, fabric design, ceramics, basket weaving and jewelry making.

Craftsmanship – Skill in the production of art.

Crayons – Pigments molded into sticks with wax as a binder.

Crayon resist – A type of picture in which wax crayon is used to cover certain areas of a surface that the artist does not want to be affected by paint or dye.

Crosshatch – A technique of shading using two or more crossed sets of parallel lines at various angles to indicate depth.

Cubism – An early twentieth century art style developed in Paris by Pablo Picasso and George Braque. Subject matter was often broken down into cubes and other geometric forms, including the depiction of multiple views showing three-dimensional objects from many different points of view at the same time.

Culture – The collective customs, shared beliefs, skills, values, traditions, and learned behaviors of a group of people.

Depth – Space which indicates three-dimensions, creating feeling of near and far.

Design – The organization of the art elements and principles into a plan. Also called *composition.*

Detail – The smaller and more intricate parts of a work of art.

Dimension – The amount of space an object takes up in one direction. The two dimensions are length and width, while the added third dimension is depth. Because of its nature, depth must always be implied in drawing or painting.

Dry medium/media – Media that do not require the use of a liquid binder. Pastel, crayon, pencil and charcoal are examples of dry media.

Elements of art – The "visual tools" artists used to create works of art. These include form, shape, line, texture, color, space, and value.

Form A shape having three dimensions: height, width and depth.

Shape An area defined by line or color.

Line The path made by a moving point. It can vary in width, direction, and length.

Texture The roughness or smoothness of a surface (actual) or the illusion of roughness or smoothness (visual) of a surface..

Color The hue, value, and intensity of an object as seen by the human eye.

Space Element of design referring to the area between, around, above, below, or within objects.

Value Refers to the lightness or darkness of a color (see shade and tint.)

Emphasis – Placing an added importance on one aspect in a work of art over another through the use of the elements of art or the principles of design. Area in a work of art that attracts the attention of the viewer.

Engraving – The process of scratching a line design into a metal plate with a sharp tool.

Etching – An *intaglio* printmaking process.

Expression – Refers to the artist's personal statements or ideas expressed in a work of art.

Expressionism – Art in which the artist is more concerned with expressing emotional reaction to an object or situation rather than depicting the object realistically. This art style was prevalent in German art in the late nineteenth and early twentieth century.

Fantasy – Highly imaginative and whimsical art form.

Fauvism – A style of painting introduced in Paris in the early twentieth century. It is characterized by vivid and contrasting colors, free treatment of form, and simplified shapes resulting in a vibrant and decorative effect. The leading artist of the Fauves was Henri Matisse.

Focal point – The part of the artwork that attracts the viewer.

Folk art – Traditional art made by people who have no formal art training, but whose art styles and craftsmanship have been handed down through the generations.

Foreground – The parts of an artwork that appear closest to the viewer.

Form – A shape having three dimensions: height, width, and depth.

Found object – Any natural or man-made object incorporated into a work of art.

Formal balance – Artwork arranged in such a way where one side is the mirror image of the other. (also called *symmetrical*)

Free form – A term for irregular and uneven forms or shapes.

Fresco – A painting technique in which water-soluble paint is applied to a moist plaster surface. The plaster absorbs the pigments and, when dry, the painting becomes part of the wall.

Functional art – Art which has a purpose or use, beyond being pleasing to the eye (also called *Utilitarian* art.)

Genre pieces – The depiction of scenes from everyday life.

Gesture drawing – A quickly sketched drawing emphasizing movement or action.

Graphic arts – The arts or techniques of drawing, painting, and printmaking using traditional methods or computer.

Horizon line – A generally horizontal line, either real or implied, in a work of art that depicts where the earth and the sky appear to meet.

Hue – The name of a color.

Illustration – A picture used to clarify or dramatize an important part of a written or oral description. May also be used for decoration of the same.

Impressionism – A style of painting originating in France around 1870 in which painters attempted to depict the effects light and color as reflected from surfaces. Usually painted outdoors with short strokes of bright colors.

Intaglio – A print making process in which the image is carved into the surface. The lines hold the ink.

Intensity – The brilliance or brightness of a color.

Intermediate color (Tertiary) – The mixture of a primary and a secondary color.

Kinetic – Of, relating to, or produced by motion.

Kinetic Sculpture – A work of art that moves.

Landscape – A picture that shows natural outdoor scenery, such as mountains, trees, rivers, fields and lakes.

Landscape architect – A person who designs natural settings, such as parks, gardens and playgrounds as a career.

Layout – The preliminary plan for the arrangement of the various parts of a design or picture.

Life drawing – Refers to drawing the human figure from life rather than from memory or imagination.

Line – The path of a point moving in space made by a pencil, brush, crayon, etc. Line is also an element of design.

Linear perspective – A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.

Loom – A framework for weaving yarns or threads.

Mass – A solid three-dimensional form. On a two-dimensional surface, mass must be implied through shading, etc.

Mat – A smooth or textured cardboard placed around a picture before framing.

Matte – Dull or non-glossy in appearance.

Media – The plural of medium.

Medium – Material used for making a work of art, such as pencil, paint, wood, ink.

Middle ground – The part of an artwork that appears between the *foreground* and the *background*.

Mixed-media – A work of art using more than one medium.

Mobile – A suspended construction intended to move about in space, creating variations of shapes, spaces, and shadows.

Modeling – Working pliable material such as clay into three-dimensional forms.

Mold – A hollow shape used to make one or more copies of an object.

Monochromatic color – One color used in varied values and intensities.

Monoprint – A simple printing process that produces only one copy. Many techniques can be used to transfer the design to paper, but the same design cannot be printed more than once.

Montage – A type of collage made from pieces of pictures or photographs.

Mosaic – An artwork made from adhering small pieces of stone, ceramic tile, etc. to a background.

Motif – The main idea of a painting. A single or repeated design or decoration that appears repeatedly.

Mood – A state of mind or feeling reflected in a work of art.

Movement – A trend or school of art. Movement can also refer to the arrangement of parts of a design to create a sense of motion, causing the viewer's eye to move from one point of emphasis to the next.

Mural – A large picture designed to decorate a wall. It can either be painted directly on the surface or fastened to the wall.

Negative space/shape – The empty space surrounding shapes or solid forms in a work of art.

Neoclassicism – The eighteenth-century revival of artistic styles of ancient Greece and Rome.

Neutral color – Not associated with any single hue. Black, brown, gray and white are considered to be neutral colors.

Nonobjective art – An artwork which bears little resemblance to natural, realistic or recognizable forms.

Objective art – A style of art that has recognizable subject matter (see representational art.)

Op art – A style of art which emerged in the 1960's and derives its name from the work 'optical' because these artist used art to create optical illusions.

Organic shape – A form that has an irregular edge or surface; often referring to shapes existing in nature.

Painting – Creating an artwork using pigments mixed with a liquid vehicle, such as water, oil, acrylic, to a support surface such as wood, canvas, or paper.

Palette – A tray or board on which colors of paint are mixed by the artist. Also, certain colors used by an artist.

Papier-mâché – A modeling material made by mixing small bits of paper in and paste or flour. French for "chewed" or "mashed paper."

Pastel – A chalk-like crayon made of highly refined and ground pigment of a pale or light color. Also a term for *tints* of colors.

Pattern – Lines, colors, or shapes arranged or repeated in a planned sequence. A pattern is also a model or guide for making identical replicas of an original form.

Perspective – A technique developed during the Renaissance of representing three-dimensional objects or scenes on a flat, two-dimensional surface.

Picture plane – The flat, two-dimensional surface of a drawing or painting. The three chief planes of a drawing or painting are the *background*, the *foreground* and the *middle ground*.

Pigment – Finely ground, colored powders that make paint or dye when mixed with a liquid, called the *vehicle*. Pigments are used to make paints, inks, chalks, crayons, and etc.

Pinch method – A method of hand building pottery or sculpture by pressing, pulling and pinching a soft material such as clay.

Plane – A flat, two-dimensional surface.

Pointillism – A system of painting developed by French artist George Seurat in the 1800's. A small point of pure color is placed next to a small point of another pure color to produce a third color that is created by the eye blending the first two together.

Pop art – A style of painting and sculpture that developed in the late 1950's and early 1960's, primarily in the United States. Everyday, popular images were used as subject matter; e.g. advertising art, comic strips, etc.

Portfolio – A sample of an artist's work put together for review.

Portrait – A drawing or painting of a human model in which the artist's aim is to capture the likeness and spirit of an individual.

Positive space/shape – The objects in a work of art, not the background or the space around them.

Post-impressionism – The late nineteenth century art movement begun by artists who objected to the lack of form in Impressionism. Rather than an emphasis on the effects of light, these artists explored the formal structure of art while expressing personal feelings about the image.

Pottery – A type of ware made from clay. It is first shaped while moist and soft and then hardened by heat.

Prehistoric art – Art created before written history.

Primary colors – Red, yellow, and blue. Theoretically all other colors come from the combination and mixing of these colors.

Primitive art – The art of primitive societies. Also art works produced without formal instruction.

Principles of design – Principles or guidelines that help artists create works of art and control how viewers are likely to react to these works. The principles of design are:

- **Balance** – Deals with arranging visual elements in a work of art equally. The two types of balance are formal (also called *symmetrical*) and informal (also called *asymmetrical*.)
- **Repetition/Rhythm** – Repeating lines, shapes, colors, or patterns in a work of art.
- **Unity/Harmony** – The oneness or wholeness of a work of art. Where all parts work together to create unity.
- **Movement** – Refers to the arrangement of elements in an artwork organized in such a way to create a sense of motion.
- **Emphasis** – Accent, stress, or importance to a part of an artwork.
- **Variety** – Principles of design concerned with difference or contrast.

Proportion – The relationship of the size or placement or one part of an art work to another part or to the whole. In painting and sculpture for example, an artist tries to show the right relationship, or proportion, of a nose to a face or a head to a body

Print – A original work of art made from one of the printmaking processes.

Printing Plate – That from which a print is made.

Printmaking – Producing multiple copies of an original work of art from blocks or plates.

Proof – A practice or trial print.

Radial balance – A category of balance in which lines or shapes radiate from a center point.

Realism – Art in which the artist attempts to achieve the actual appearance of what is seen by the eye.

Relief – A three-dimensional form which protrudes from a flat background.

Renaissance – Meaning "rebirth." A period in European history, beginning in the fifteenth century in Italy and spreading to all of western Europe, marked by a reawakening and growth in the arts and the birth of modern science.

Rendering – The particular graphic treatment of a subject, such as a "line" rendering or a "tone" rendering. Also, it is the manner of applying pigment to a surface.

Representational art – Art where likeness of an art object is easily recognized (see *objective art.*)

Resist – The application of a water-based paint over a waxed area.

Rhythm – A tempo; the timing, the movement created by repetition.

Rococo – An eighteenth-century style of very delicately curved ornamental shapes and forms. It followed the baroque style but was lighter in feeling and less grandiose.

Romanticism – Early nineteenth-century painting style that featured dramatic scenes, bright colors, loose compositions, and exotic settings. It also emphasized the feelings and personality of the artist.

Rubbings – A technique of transferring the textural quality of a surface to paper.

Scale – The size of something as measured against a standard. If a building is drawn to scale, all of its parts are equally smaller or larger than the original.

Sculpture – Three-dimensional shapes either modeled, cast, carved, or constructed.

Seascape – A picture predominately of the sea.

Secondary colors – Colors obtained by mixing two primary colors together. Secondary colors are orange, green, and violet (purple).

Shade – A dark value of a *hue* made by adding black to the color or its complement. Opposite of *tint*.

Shadow – The shaded areas of a drawing, picture or photograph.

Silk screening – The reproductive process in which paint or ink is forced by the pressure of a *squeegee* through a stencil fixed to a stretched silk cloth. This process is also called serigraphy.

Spectrum – The range of colors usually considered the color circle of a wheel.

Statue – A sculptural representation.

Still life – An arrangement of objects as subject matter for the production of a work of art.

Stitchery – Designing in a fabric with thread and needle, including embroidery.

Style – Refers to the artist's unique manner of expression. Also, it refers more broadly to a characteristic of a school or period, such as the "realistic" school.

Subject matter – The object, experience of, idea, or event used as the motivation for a drawing or work of art.

Surrealism – The theory and practice of art that portrays the subconscious or phenomena. An art movement beginning in the 1920's. Pictures contain conflicting images, seemingly without rational meaning: for example, a bird's head on a human body or the human form combined with furniture.

Symbol – A visual image that stands for something.

Symmetry – *Formal balance* of the elements; the same mirror image on both sides of artwork.

Tactile – Refers to the sense of touch.

Technique – The style or manner in which the artist uses the art material.

Tempera – Paint made by mixing pigments with egg yolk (egg tempera) or another liquid. A type of tempera is school poster paint.

Tertiary colors (Intermediate) – Colors made by mixing secondary colors. Orange and green make citrine; green and violet make olive; violet and orange make russet.

Textile – A woven material.

Three-dimensional – Refers to objects that have length, width, and depth.

Tint – A tone of color that is the result of white being added to a basic hue. For example, pink is a tint of red.

Tonality – The effect of the colors and values as arranged in a work of art.

Tone – The general effect produced by the combination of light and dark.

Triadic – Color harmony using three colors.

Trompe-l'oeil (trônp lô ' y') – French for "Fool the eye". A painting technique designed to make a painting appear so real you want to touch it.

Two-dimensional – Having only length and width, but no depth, such as a piece of paper.

Vanishing point – In perspective drawing, one or more imaginary dots or points on the horizon where two or more parallel lines appear to meet.

Volume – The amount of space occupied by a three dimensional object.

Warm colors – Related or *analogous* colors ranging from the reds through the oranges and yellows. They are called "warm" because they are associated with the fire or the sun.

Warp – Threads that run lengthwise on a loom, through which the weft is woven.

Wash – A thin, transparent coat of paint.

Watercolor – A transparent or *opaque* paint made by mixing powdered colors with water and binding agent. This term is also used for artwork done with this type of paint.

Weaving – The craft of intertwining threads yarns and other fibers, usually on a *loom* to make cloth or fabric.

Wedge – A term used for the process of removing air bubbles from clay, giving the clay a smooth, consistent texture.

Weft – A weaving term for thread or other fiber-like materials which are woven from side to side across the warp.

Wet media – Drawing and painting materials in which a fluid or liquid ingredient is used for the production of art.

Wire sculpture – Sculptured forms fashioned from wire.

Woodcut – A block of wood upon which a design or picture is engraved on for printing. Ink is applied to the raised surface and it is printed onto paper when pressure is applied.

Appendix A

Audience Behaviors

When attending a performance, visiting a museum or art exhibit, students will:

Enter and leave quietly at appropriate times.

Be attentive.

Applaud when appropriate.

Wear appropriate attire.

Sit and become quiet when light or sound signals are given.

Be aware of others when viewing exhibits.

Avoid chewing gum.

Eat only if food is permitted.

Refrain from throwing objects.

Bring no electronic devices.

Avoid screaming, booing, loud noises, whistling, calling names.

Follow other rules of the facility.

Avoid littering.

Avoid hanging over balcony railings.

Refrain from touching art work or production displays unless permitted.

Appendix B

Performance Behaviors

Performance behavior begins before entering the concert or performance area and continues until students exit. Traditions and heritage designate the appropriate manner for speciality groups to present their performances. These are general courtesy rules that apply to all performers.

Enter and exit in an orderly manner.

Remain silent in concert formation prior to entering the performance area.

Remain attentive to the conductor.

Maintain correct posture while standing or sitting during the performance.

Maintain proper performance etiquette including no gum, food, nor drink.

Arts-Related Careers

Accessories Artist
Accessories designer
Accompanist
Actor/Actress
Advertising Director/Artist
Aerial Photographer
Aeronautical Designer
Aesthetician
Anatomical Diagrammer
Animal Trainer/Wrangler
Animator
Announcer
Antique Restorer
Archeologist
Architect
Architectural Illustrator
Architectural Model Builder
Art Appraiser
Art Conservator
Art Director
Art Editor
Art Film Maker
Art Historian
Art Lecturer
Art Librarian
Art Publisher
Art Teacher
Art therapist
Artist-in-Residence
Artist's Agent
Artistic Director
Arts Administrator
Arts Attorney
Arts Consultant
Arts Curriculum Writer
Arts Marketer
Arts Therapist
Auctioneer
Audio Engineer (recording)
Automobile Designer
Background Artist
Band Director
Basket Maker
Bead Maker
Best Boy (film electrics)
Billboard Artist
Book Designer
Book Illuminator
Booking Agent
Bow Restorer (stringed instrument)
Box Office Director
Business Agent
Business Manager
Cabinet Worker
Calligrapher
Camera Artist
Caricaturist
Carpet Designer
Cartographer
Cartoonist
Casting Director
Ceramist
China Painter/Designer
Choir Director
Choreographer
Cinematographer
City Planner
Clothing Designer
Color Separator
Color Specialist
Comedian
Commercial Artist
Communications Designer
Composer
Computer Graphics Designer
Concert Singer
Conductor
Conservator
Continuity Person
Contract Specialist
Copyright Specialist
Costume and Mask Designer
Costumer Buyer
Couturier
Craft Counselor
Creative Consultant
Critic (Dance, Music, Theatre, Visual Arts)
Cruise Ship Performer
Cutter (costumes)
Dance Captain
Dance Teacher
Dancer
Design Consultant
Design Engineer
Dialect Coach
Director
Director of Photography (film)
Disk Jockey
Display Designer
Docent Draper (costumes)
Drafts Person
Dramaturg
Dresser (theatre)
Dressmaker
Editor Electric Keyboard
Electronic/Acoustical Engineer
Engraver
Entertainer
Environmental Designer
Ethnomusicologist
Exhibit Designer
Extra (background actor)
F/X Special Effects Coordinator
Fabric Consultant
Fabric Designer
Facility Planner
Fashion Designer
Fashion Editor
Fashion Illustrator
Fashion Photographer
Fiber Artist
Film Director
Film Editor
Film Production Manager
Filmmaker
First Hand (seamstress)
Flight Director
Floral Designer
Folk Artist
Fund raiser (development)
Furniture Designer
Gaffer
Gallery Owner/Salesperson
Glass Blower
Glaze Technologist
Golf Course Designer
Graphic Designer
Greeting Card Designer

Appendix C

Grip (moves Furniture/film)
Hairstylist
Handicrafter
Hobbyist
Holographer
House Manger (Theatre)
Ice Sculptor
Illustrator (fashion, marine, magazine, medical, scientific)
Industrial Designer
Industrial Photographer
Instrument Designer/Builder
Instrument Manufacturer
Instrument Repair Person
Instrumentalist
Interior Designer
Jeweler
Jewelry Designer
Kinetic Artist
Knitter
Knitting Designer
Lace maker
Landscape Architect
Landscape Designer
layout artist
leather crafter
Librettist
Lighting Consultant
Lighting Designer
Lithographer
Lyricist
Machinery Designer
Magician/Illusionist
Makeup Artist
Manager (Arts Organizations)
Mapmaker
Master Electrician (stage)
Metal Crafts worker
Military Functional Designer
Milliner
Mime
Model Builder
Motion Picture Animator
Muralist
Museum Art Agent
Museum Art Dealer
Museum Curator
Museum Director
Museum Display Artist
Museum Docent
Museum Gallery Owner
Museum Lecturer
Museum Registrar
Museum Researcher
Museum Restorer
Museum Studio Instructor
Music Arranger
Music Contractor
Music Copyist and Transcriber
Music Distributor
Music Editor
Music Engraver
Music Librarian
Music Processor
Music Publisher
Music Teacher
Music Therapist
Musician
Musicologist
Needle worker
Neon Sign Maker
News Anchorperson
Newspaper Illustrator
Optical Effects Engineer
Orchestrator
Origami Artist
Ornament Designer
Package Designer
Painter
Paper Maker
Parade Float Designer
Paste-up Artist
Pattern Designer
Personal Manager
Personnel Management (arts, schools, organizations)
Photo retoucher
Photographer (advertising, publishing, architectural, portrait, scientific)
Photojournalist
Physical Education Teacher (dance)
Piano tuner/Technician
Picture Framer
Pipe Organ tuner Playwright
Police and Legal Photographer
Police/Legal Photographer
Police Artist
Political Cartoonist
Popular Signer
Printmaker
Producer (TV, radio, theatre, movies)
Product Designer
Production manager
Program Director (radio, TV, arts organizations
Promoter
Prompter (stage)
Proofreader (music)
properties artist
Props Buyer
Props Designer
Public Relations specialist
Publicist
Publisher
Puppet maker/Puppeteer
Purchasing Agent
Record Cover Designer
Record producer
Recording Engineer & Mixer
Recording Producer
Reporter
Researcher
Retailer (Dance, Music, Theatre, Visual Arts)
Rigger
Salesperson
Scene Painter
Scenic Designer
School Arts Coordinator
Sculptor
Serigrapher
Set Designer
Set Dresser
Shoe Designer (stage)
Shop Foreman (stage)
Sign painter
Software Developer
Songwriter
Sound Designer
Sound Effects Technician
Sound Engineer
Sound Mixer
Special Effects Artist
Special Events Coordinator
Speech Teacher
Speech Therapist
Stage Carpenter
Stage Hand
Stage Manager
Stained Glass Artist
State Arts Supervisor
Stitcher (costumes)
Stunt Coordinator
Tailor
Tapestry Artist
Tattoo Artist
Technical Theatre Director
Technician
Textbook Author
Textile Designer
Theatre Director
Theatre Teacher
Theme Park Designer
Theme Park Performer

Therapist
Ticketing Agent
Tile Designer
Tool Designer
Tour Manager
Tour Publicist
Toy Designer
Training Aids Artist
TV Camera Operator
TV/Radio Program Director
Type Designer
Typographer
Typography designer
Ukrainian Egg Decorator
Understudy
Unit Manager (film)
Upholsterer
Urban Designer/Planner
Usher
Vendor of Dance, Music, theatre and Visual Arts materials)
Video Artist
Videographer
Visual Aids Artist
Vocal Teacher
Vocalist
Voice-over Artist
Wallpaper Designer
Wardrobe Mistress
Watercolorist
Weaver
Wholesaler (Dance, Music, Theatre, Visual Arts merchandise)
Wig maker
Window Decorator
Window Designer
Window Trimmer
Wood Carver
Woodworker
Writer
Xylophonist
Xylographer
Yarn Dyer
Zincographer

Appendix D

Arts-Related Professional Organizations

Alabama Alliance for Arts Education
Betsy Coley, Executive Director
201 Monroe Street
Montgomery, AL 36130-1900
(334) 242-4976, ext. 222

Alabama Art Education Association
Sara Strange, President (1997-98
Booker T. Washington Magnet High School
623 S. Union Street
Montgomery, AL 36104-5887
(334) 269-3618

Alabama Dance Council
% Alabama State Council on the Arts
201 Monroe Street
Montgomery, AL 36130

Alabama Music Educators Association
Lacey Powell, Jr., Executive Secretary
5951 Montford Road
Mobile, AL 36608
(334) 342-9120 (334) 460-7328 (FAX) alamea@aol.com

Alabama State Council on the Arts
Barbara George, Arts In Education Program Manager
201 Monroe Street
Montgomery, AL 36130-1900
(334) 242-4076, ext. 227 aie@art.state.al.us

Alliance for Arts Education
The John F. Kennedy Center for the Performing Arts
Washington, DC 20566
(202)254-7190

American Alliance for Theatre and Education
Arizona State University, Dept. Of Theatre
Box 873411
Tempe, Arizona 85287-3411
(602) 965-6064

American Association of Museums
1225 Eye St. NW
Washington, DC 2005

American Choral Directors Association
PO Box 6310
Lawton, OK 73506
(405) 355-8161

American Council for the Arts
One East 53rd Street
New York, NY 10022

American Dance Guild
31 W 21st St
New York, NY 10010
(212) 627-3790

American Film Institute
The Kennedy Center
Washington, DC 20566
(202) 828-4090

American Institute of Architects
1735 New York Ave, NW
Washington, DC 20006
(202) 626-7300

American Symphony Orchestra League
777 Fourteenth St, NW
Washington, DC 20005
(202) 628-0099

Association for Supervision and Curriculum Development
1250 North Pitt St
Alexandria, VA 22314-1403
(703) 549-9110

Chamber Music America
Chamber Music America
305 Seventh Avenue, 5th Floor
New York, NY 10001-6008
(212) 242-2022 (212) 242-7955 (FAX)

Council for Basic Education (CBE)
Center for Arts in the Basic Curriculum, Inc. (CABC)
725 15th St, NW, Suite 801
Washington, DC 20005
(202) 347-4171 (CBE) (202) 234-8383 (CABC)

Dance USA
777 Fourteenth St, NW
Washington, DC 20005
(202) 628-0144

Folger Shakespeare Library
Education Department
201 East Capitol St, SE
Washington, DC 20003
(202) 544-4600

National Art Education Association
1916 Association Dr
Reston, VA 22091-1590
(703) 860-8000

National Assembly of State Arts Agencies
1010 Vermont Ave, Suite 920
Washington, DC 20005
(202) 347-6352

National Dance Association
1900 Association Dr
Reston, VA 22091-1599
(703) 476-3436

OPERA AMERICA
777 14th St, NW
Washington, DC 20005-3287
(202) 347-9262
http://www.operaam.org/

The Getty Education Institute for the Arts
1200 Getty Center Drive, Suite 600
Los Angeles, California 90049-1683
(310) 440.7315 (310) 440.7704 FAX
http://www.artsednet.getty.edu/

The National Gallery of Art
Education Division
4th and Constitution Ave, NW
Washington, DC 20565
(202) 842-6255

Dance and The Child International (da CI)
Sara Lee Gibb
293RB
Brigham Young University
Provo, UT 84602
(801) 224-0264

Educational Theatre Association
3368 Central Parkway
Cincinnati, Ohio 45225-2392
(513) 559-1996 (513) 559-0012 (FAX) info@etassoc.org

Music Educators National Conference
1902 Association Dr
Reston, VA 22091
(703) 860-8000

National Assembly of Local Arts Agencies
1420 K St, NW
Washington, DC 20006
(202) 371-2830

National Cultural Alliance
1225 Eye St, NW, Suite 200
Washington, DC 20005
(202) 289-8286

National Education Association
1201 16th St, NW
Washington, DC 20036
(202) 833-4000

Southeast Center For Education In The Arts
University of Tennessee at Chattanooga
615 McCallie Avenue
Chattanooga, TN 37403
615-755-5242 615-755-4632 (FAX)
jpatchen@cecasun.utc.edu

The Kennedy Center Alliance for Arts Education Network
The John F. Kennedy Center for the Performing Arts
Washington, D.C. 20566-0001
(202) 416-8000

Very Special Arts
1300 Connecticut Avenue, NW, Suite 700
Washington, DC 20036
(202)628-2800

Appendix E

Humanities Course Guidelines

What is a humanities course? How is a humanities course different from a course in literature, drama, music, art, history, dance, philosophy, or foreign language? Does it contain elements of each discipline? Is it a watered-down or highly compressed version of all of them?

Over the years, a number of schools in Alabama have provided humanities courses as electives for senior high students. The content of the courses was determined by each school or system. The breadth varied greatly as well as the particular emphasis. All of them, no doubt, offered valuable experiences for students. Some were primarily literature and history; some had strong music, visual art, or architecture components. A goal of most was to illustrate, through content and methodology, the relationships among the components explored, e.g., to help students understand how history affects the literature, how art reflects life, and so on. Each school or school system chose its arts components and the relative emphasis on each. Often these choices reflected the particular interests and expertise of the teacher(s). Schools that choose to offer a humanities course following these guidelines to fulfill the required one-half credit of arts education will still be able to place emphasis on one or more selected components. Most humanities courses contain elements of several disciplines, but they are not watered-down nor highly compressed versions of all. What is the common characteristic that makes a course a humanities course? A humanities course helps students realize how each discipline is related to the others in the context of its time and place. Thus, at times, discussion of politics becomes a part of the course if politics influenced the visual art, music, or literature of the period—or if these arts or others influenced the political realm, historical events, or philosophy. Students come to have a better understanding of the complex interrelationships among various subject disciplines and the arts. They understand that no discipline exists in a vacuum. By learning about the eternal forces that shape an age, the student learns to appreciate more fully the vital importance and often prophetic quality of the arts.

Who is interested in taking a humanities course? To whom is it valuable? Who should offer a humanities course?

The new graduation requirements include 1/2 credit of arts education. Some students may not recognize an interest in a specific discipline within the arts, e.g., music, theatre, visual arts, or dance. These students may benefit from an effective humanities course. Upon being introduced to a variety of components of several disciplines and becoming aware of their importance, some may develop an interest in further study of a particular discipline within high school or college. Some students are already studying a particular arts discipline and are interested in developing a broader view or more complete understanding of the relationships among the arts. Some few schools may not be able to offer a full music program or art program; or they have an instrumental music program but cannot also offer a program in visual art, dance, and/or drama and may see this option as a satisfactory way of expanding the arts offerings for their students. Some students may be taking a foreign language and have developed an interest in learning more about other cultures over time. Whatever the goals of the school, system, or students, a humanities course must be carefully planned for content and methodology.

What is required for a humanities course to count as the required arts education credit?

To be counted toward fulfillment of the one-half unit of arts education in current graduation requirements for students entering the ninth grade in or after fall 1997, a humanities course must follow the General Requirements.

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General Requirements

- The course has significant components of music, art and architecture, drama, dance, foreign culture/languages, history, and literature.
- Selected standards are identified from the recommended list below to guide course content and assessment of student progress.
- A topical outline provides the organizational structure of course content.
- The course is taught by an effective teacher who has expertise in one or more of the fine arts and is creative in instructional techniques.
- Materials are provided, including a variety of texts for the teacher as resources and visual material for students (slides, videos, filmstrips).
- Professional development is provided and/or supported for new humanities teachers.

Recommended Standards

Multi-discipline

Students will:

1. Relate historical/political events to achievements in the arts during various periods.
2. Recognize connections among the arts.
3. Explore character, motivation, plot, conflicts, and theme in novels and theme in short stories, drama, dance, and music.
4. Discuss the carry-over value of artistic skills (dance, music, visual arts, drama) to other careers.

Multi-discipline with a history-geography base

5. Identify some of the cultural differences and similarities among peoples in various countries.
6. Compare significant ideas, achievements, and influences in the major historical eras.

   Examples: Middle Ages, Renaissance, Reformation.

7. Identify characteristics that shaped each major era, including significant geographic influences.

Foreign culture/languages base

8. Recognize foreign terms/expressions related to the arts commonly used in English.
9. Recognize the value of learning and speaking a foreign language.
   - Leisure time
   - Personal enrichment
   - Travel in foreign country
10. Identify the value of contributions of a variety of cultures in a society.

Drama base

11. Identify criteria for evaluating scenes, characters, and artistic choices.
12. Interpret theatre history through dramatic literature.

Examples: examining dramatic texts for clues to portrayals of cultural, social, and political ideas and events

13. Identify the contributions of different cultures and historical periods that remain prominent in theatre.

    Examples: Greek Classical, Elizabethan, Kabuki, African, Theatre of the Absurd

14. Discuss settings, properties, costumes, and make-up that illustrate cultural environments and/or historical periods.

    Examples: Greek, Elizabethan, Kabuki, Ritual

15. Analyze settings, properties, and costumes to identify visual elements used to convey the originator's intent.

16. Discuss the functions of characters in a play.

    Examples: foil, protagonist, antagonist, agent of fate

17. Describe the elements of short plays and scenes.

    - Character
    - Motivation
    - Dramatic problem
    - Complication
    - Climax
    - Resolution

18. Recognize that some of the world's great writers have written for the stage.

    Examples: Sophocles, Shakespeare, Arthur Miller, Eugene O'Neill, August Wilson, Lorraine Hansbury, Luis Valdez

Dance base

19. Describe the elements and skills of dance, using appropriate vocabulary.

    Example: French ballet terms

20. Identify criteria for evaluating the aesthetic quality of dance.

21. Identify major disciplines/styles of dance.

    - Ballet
    - Modern
    - Tap

22. Recognize the styles of well-known choreographers in major dance disciplines.

    Examples: Ballet—Balanchine, Modern—Ailey, Tap—Hines

23. Discuss compositions emphasizing changing compositional forms, spatial designs, or floor patterns.

    Examples: rondo, palindrome, circles, diamonds

24. Evaluate the aesthetic quality of choreography.

25. Explain the role of dance in a variety of cultures and time periods.

26. Compare dance forms from different cultures throughout the world.

27. Analyze the roles of both male and female dancers over time and across cultures.

28. Compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts.

Music base—vocal and instrumental

29. Identify the melodic rhythm of familiar songs.

30. Identify major music forms.
    - Symphonic
    - Opera
    - Musical theatre
    - Popular

31. Read simple rhythmic patterns (whole, half, quarter, and eighth notes and rests).

32. Recognize the difference between high and low sounds.

33. Describe how elements of music are used in music examples from various cultures of the world.

Music base—instrumental

34. Identify by genre or style examples of music from various historical periods and cultures.

35. Relate multicultural musical styles to various historical periods.

36. Explain how various disciplines outside the arts are interrelated with the arts.

37. Recognize aural examples of a varied repertoire of music representing diverse styles and cultures.

38. Evaluate a musical work in terms of its aesthetic qualities and its ability to evoke feelings and emotions.

39. Compare uses of elements of music and expressive devices in the vocal music of diverse genres and cultures.

    Examples: Chinese folk song, romantic art song

Music base—vocal

40. Identify combinations of musical sounds from various cultures.

    Examples: African-American spiritual, Anglican anthem

41. Discuss songs representing diverse cultures.

42. Compare a wide variety of musical styles and forms from various time periods and ethnic groups.

43. Describe distinguishing characteristics of songs.

    Examples: historical period, styles, culture, genre, and composer

44. Describe how music is used in varied world cultures.

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Art and architecture base:

45. Identify different periods of art.

    Examples: Prehistoric, Egyptian, Greek, Roman, Medieval, Gothic, Renaissance, African, Native American, Modern

46. Compare different periods of art.

    Examples: Victorian, Gothic, Western, Federalist, Greek Revival, Italiani, Queen Anne, Georgian

47. Explain how art reflects and records history.

48. Identify unique features of particular art styles.

    - Folk art
    - Pop art
    - Op art
    - Classical
    - Impressionism
    - Abstract expressionism
    - Realism
    - Romanticism
    - Surrealism
    - Computer-generated art

49. Discover ways that people participate in the visual arts within a community.

    Examples: arts councils, graphic designers

50. Describe the function and explore the meaning of specific art objects within a variety of cultures, time periods, and places.

51. Identify a wide variety of art works by artist, title, and time period.

52. Analyze characteristics of visual arts evident across time and among cultural/ethnic groups.

53. Compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or science.

54. Use the four-step process of art criticism.

    - Describe
    - Analyze
    - Interpret
    - Judge

Methodology

What makes a humanities course not only different from a literature, history, or art history course, but worthwhile and memorable?

The answer to the first part of the question is content variety, relationships, and scope as addressed in the earlier introduction; the answer to the second part of this question also involves relationships—and, more importantly, methodology. There is no suggestion that this section of this brief guide will provide a full discussion of effective strategies or methodology, or that the sample syllabi will provide examples of the most effective organization structures.

Organization and strategies are, however, extremely important—perhaps even more so than the particular selection of content. A current national curricular experiment with much promise in the humanities is the project-based survey. A more common form of organization in Alabama classes that takes advantage of both formats is the used of creative projects and activities within a chronological survey, focusing on or exploring/researching selected topics in more depth. Another organizational alternative is a chronological survey semester followed by a semester of in-depth projects. Whatever the content structure, student experiences that depart from "business as usual" will help to make a course more memorable for students; student involvement in the process means a more effective learning experience and helps students realize their own creative ability.

The following projects and activities are provided for consideration by new teachers or to enliven an existing course.

Mythology

- Students collaborate on a creative project. Examples: write a script and perform a Reader's Theatre from a myth; write a script and make a film of a myth (may be parodies); create a totem pole; build a model of Yggdrasil; create puppets and perform an African myth puppet show.
- Students write an original myth. They should use language and names appropriate to the context they create and should incorporate at least one of the original purposes of myth: (1) explain man's origin and nature, (2) explain natural phenomenon, and (3) explain the ways of gods to man. Students share their myths with each other, creating a Book of Myths, complete with illustrations.

Greeks/Romans

- Students build paper maché models of three columns (Doric, Ionic, Corinthian).
- Students build a model of a Roman arch or a barrel vault.
- Students make a mask for a character from Greek drama.
- Students make a model of a Roman aqueduct.
- Students perform a scene from a Greek play.
- The teacher may conduct a dialectal session outside, under a tree with her/his class (Socratic method).

Dark/Middle Ages

- Students create standards (flags) for their crusade.
- Students record a history of the Hagia Sophia from its origin to the present.
- Students use felt tip markers to color photocopied pictures of stained-glass windows, mat them, and hang in windows where light shines through.
- Divide class into guilds such as bakers, coopers, blacksmiths. Students research the purpose and content of a cycle play. They coordinate their parts of the cycle, write a script, and perform.
- Students create their own Gregorian chant. This is enjoyed more if a parody.

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Renaissance

- Students create a Renaissance personae. They create a character that is appropriate to a time and place in the Renaissance. They make a costume appropriate to their character, and they perform their story—in costume—in the class. Renaissance food—apple cider, hummus, bread trenchers, herb butter—may be served as a part of this project. No eating utensil! Students may choose to learn Renaissance circle dances.

Sixteenth - Seventeenth Centuries

- Students write a critical comparison of The Last Supper by Leonardo di Vinci and by Tintoretto (an excellent contrast of Renaissance and Mannerist styles).
- Students create a "gallery" of Baroque art with emphasis on the Counter Reformation. (Make copies of works by Titian, El Greco, and Rubens; display on poster board with explanations of the significance of each work.)

Neo-Classicism, Age of Reason

- Students learn to dance a minuet or gavotte.
- Students write a short scene in the style of Molière (rhymed couplet).

Romanticism

- Students who play may perform a Romantic piano piece for class, such as Chopin, Schumann, or Brahms. (Arrange to move the class wherever a school piano is housed.)
- Students choose a poem by a Romantic English or American poet to recite and explicate for the class.

Modernism

- Students create a piece of pop art.
- Students organize a "beat" coffee house where they recite a beat poet or beat-style poetry of their own.
- Students research and report on some reactionary movement (emphasis on artistic production) of the 20th century, such as poets after WW I and WW II, beat generation, hippie generation, punk movement, grunge music.
- Students create their own version of Stomp, a percussion concert with dance.

(Activities contributed by Mrs. Dorlea Rikard, humanities teacher at Bradshaw High School, Florence City Schools)

Appendix E

Sample Syllabi

No system has had the guidelines included in this document prior to its publication. Those who offered humanities courses did not have the requirement of including significant components in literature, drama, music, dance, art and architecture, and foreign cultures. They did not have the suggested list of standards under the headings found in this document. Therefore the following sample syllabi are offered not as models but to illustrate various organizational patterns. They may also have value as teachers, schools, and systems plan, develop, or revise their humanities courses.

HUMANITIES SYLLABUS
Deshler High School, Tuscumbia City Schools,
Nancy Anders, teacher*

Mythology
1. Meaning and purpose of mythology
2. Greek and Roman mythology
3. Norse mythology
4. Chinese mythology
5. Celtic mythology
6. Arthurian legend

Survey of Greek Civilization
1. Architecture
2. Government and Philosophy
3. Arts (sculpture, fresco, literature, drama)

Survey of Roman Civilization
1. Architecture
2. Government and Philosophy
3. Arts

Survey of Dark Ages and Early Medieval Period
1. Barbarians (cultures, arts, contributions)
2. Early Christianity, including crusades
3. Constantine, Justinian, and Charlemagne
4. Arts (metalwork, illuminated manuscripts, sculpture, tapestry)
5. Architecture (Islamic, Byzantine, Romanesque)

Survey of Medieval Period
1. Formation of cities
2. Guilds
3. Gregorian chant
4. Code of Chivalry
5. Literature—Dante, Petrarch, Boccaccio, Chaucer
6. Gothic Architecture

The Renaissance
1. Italian Renaissance
    a. Florence
        The Medici
        Architecture
        Painting
        Sculpture
        Music
    b. Venice
        Architecture
        Painting
        Sculpture
2. Northern European Renaissance
    a. Protestant Reformation
    b. Arts (painting, woodblock printing, sculpture)

Sixteenth and Seventeenth Centuries
1. Arts—Mannerism, Baroque, Rococo (architecture, painting, sculpture, music, dance)
2. Scientific and mathematical discoveries
3. Literature (Cervantes, Shakespeare, Milton, Montaigne)

The Enlightenment
1. Arts—Classicism (architecture, painting, sculpture, music, dance)
2. Philosophy and science
3. Literature

Romanticism and Realism
1. Arts (architecture, painting, sculpture, photography, music, drama)
2. Philosophy

Modernism
1. Arts (architecture, painting, sculpture, photography, music, drama, dance)
2. Philosophy and literature
3. Science and social science

*Used with permission of Nancy Anders.

Appendix E

HUMANITIES SYLLABUS, EN 125
Bradshaw High School, Florence City Schools
Dorlea Rikard, teacher*

1ST SEMESTER

WEEKS 1 - 2

MYTHOLOGY

1. Exploration of the meaning and purpose of myth.
2. Greek mythology
3. Norse mythology
4. African mythology
5. Native American mythology
6. Arthurian legend

WEEKS 3 - 6

SURVEY OF GREEK CONTRIBUTION TO CIVILIZATION

1. Architecture
2. Government/Philosophy
3. The arts (sculpture, frescoes, literature, and drama)

SURVEY OF ROMAN CONTRIBUTION TO CIVILIZATION

1. Government
2. Engineering
3. The Arts

WEEKS 7 - 9

SURVEY OF DARK AGES

1. Barbarians
2. The rise and influence of Christianity: the Crusades
3. Constantine, Justinian, and Charlemagne

SURVEY OF MIDDLE AGES

1. Formation of cities
2. Guilds
3. Byzantine influence in art
4. Gregorian chant
5. Chivalry
6. Dante, Petrarch, Boccaccio
7. Chaucer

WEEKS 10 - 12

RENAISSANCE

1. Italy—The Medici
    Giotto
    Michelangelo
    Leonardo di Vinci
    Borticelli
    Polyphonic music
2. Germany—Martin Luther (Reformation)
3. England—Henry VIII

WEEKS 13 - 14

16TH AND 17TH CENTURIES

1. Queen Elizabeth I
2. Shakespeare
3. Contrapuntal music
4. Mannerism, baroque, and rococo

WEEKS 15 - 16

INFLUENCE OF FRENCH CLASSICISM (AGE OF REASON)

1. Architecture
2. Art
3. Literature

ROMANTICISM

1. Literature and philosophy
2. Art
3. Music

WEEK 17

VICTORIAN AGE

1. Industrialization
2. Literature

IMPRESSION

1. Art
2. Music

MODERNISM

1. Abstractism
2. Op and pop art
3. A-tonal music

*Used with permission of Dorlea Rikard.

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HUMANITIES SYLLABUS, EN 125
SECOND SEMESTER

WEEKS 1 - 6

MUSIC UNIT
1. Brief music history
2. Brief fundamentals of music
3. Music forms
   a. Symphony
   b. Opera
   c. Musical theater
   d. Popular music

WEEKS 7 - 9

DANCE UNIT
1. Brief history of dance
2. Development of ballet
3. Mikhail Baryshnikov's career

ARCHITECTURE UNIT
1. Brief history of architecture
2. Frank Lloyd Wright

FILM UNIT
1. Brief history of film
2. Components of film making
3. Formulation of criteria for evaluating film

WEEK 10

HOLIDAY UNIT

RESOURCES EN 125 (HUMANITIES)

Mythology

Coleman, Wim and Pat Perrin. *Retold Northern European Myths*, Logan, Iowa: Perfection learning Corporation. 1994.
Gish, Robert Franklin. *Retold Native American Myths*. Logan, Iowa: Perfection Learning Corporation. 1994.
Hamilton, Edith. *Mythology*. New York: New American Library. 1969.
Head, James G. and Linda MacLea. *Mythology*. New York: New American Library. 1969.
Rouse, W.H.D. *Gods, Heroes and Men of Ancient Greece*. New York: New American Library. 1957.
Tate, Eleanora E. *Retold African Myths*. Logan, Iowa: Perfection Learning Corporation. 1993.

General

Barker, Phyllis Claussen. *Short Lessons in Art History*. Portland, Maine: J. Weston Walch. 1991.
Brown, Charlotte Vestal, Roberta Ann Dunbar, Frank Tirro, Mary Ann Frese Witt, and Ronald G. Wiit. *The Humanities, Cultural Roots and Continuities*. Lexington, Massachusetts: D.C. Heath and Company. 1989.*
*This book is one in a series and is an EXCELLENT source for teachers--too advanced for general classroom use.
Davis, Beverly Jean. *Chant of the Centuries*. Austin, Texas: W.S. Benson and Company. 1969.
Janson, H.W. *History of Art for Young People*. New York: Harry N. Abrams, Incorporated. 1971.
Van de Bogart, Doris. *Introduction to the Humanities*. New York: Barnes and Noble Books. 1968.

Religions

Brown, Stephen F. *Christianity, World Religions*. New York: Brown Publishing Network. 1991.
Brown, Stephen F. and Martha Morrison. *Judaism, World Religions*. New York: Brown Publishing Network. 1991.
Gordon, Matthew S. *Islam. World Religions*. New York: Brown Publishing Network. 1991.
Wangu, Madhu Bazaz. *Hinduism, World Religions*. New York: Brown Publishing Network. 1991.

Appendix E

HUMANITIES, Grades 10-12, OVERVIEW
William Peck, James Sentz, and Richard Peck, instructors
Parma Senior High School*
Cincinnati-Parma, Ohio

Format

This course, taught by a team of three teachers with expertise in different fields—literature/language arts, music, and visual art, has evolved over the years from a traditional survey with a great deal of lecture to a traditional course with several student projects to the current project-based course with authentic assessment. A new format was developed because the teachers began to perceive that many students were passive learners, with the teachers doing most of the research. Assessment of success previously consisted of a test to check the degree of absorption of facts and information delivered by the teachers.

Focus

The focus of the course is to introduce students to the humanities. The course was designed and revised to instill an appreciation of the arts. Through project-based instruction, students are responsible for their own learning and are active participants in the entire process:

1. Assessing their knowledge base
2. Responding to purposefully ill-defined and open-ended questions
3. Choosing research materials from a wide variety of sources
4. Accumulating and evaluating information
5. Summarizing and drawing conclusions about the research
6. Demonstrating fluency and communicating evidence of actual learning through presentations.

Roles

The role of the teacher in the process is to provide encouragement, support, and help in the research process. The teacher is the coach, the guide, in the classroom organization. The organization of the course is not the sequential chronological survey but a review of the requirements and evaluation process, followed by a brief review of the meaning of humanities and the general scope of the course, followed by individual and small-group research and group reports within topical and discipline units. Each student will be involved in a group of three that will investigate an aspect of each unit selected by the teacher(s).

Project Examples

- Architecture Investigation—Students choose an architectural structure in the city or nearby region that they can visit. All group members spend time in and around the structure. The essential questions are "Why does the structure look the way it does? What was the architect trying to do?" Each selection and presentation must:
  - Show a relationship to a historical style or architectural form,
  - Tell how the more modern building relates to a historical one,
  - Document the research in the form of visuals—drawings, models, photographs, or videos,
  - Be accompanied by musical accompaniment which evokes the time/period of either structure.
- Masterpiece Art—Each group selects a masterpiece painting or statue. (See Rubric for Masterpiece Presentations.)
- Music Project—Each of six groups selects a period from the following: Medieval, Renaissance, Baroque, Classical, Romantic, Twentieth Century. (Provide approximate dates of period, important events in musical history from period, key music figures, musical styles of time, focal point or idea of period?, revolutionary ideas in music?, examples/samples of period music, relationship with other arts, a time line.
- Museum Tour Guide—developed from attending two museums and answering the following questions in a tour-guide format: How are the works arranged? What are the elements of a good exhibit? How are the pictures and/or 3-d objects arranged to make them accessible to the viewer? What materials are available to inform and help direct the viewer? What do you notice about the lighting, colors, furnishings, space? How is the viewer conducted through the exhibit? How broad is the scope of the exhibit? From what part of the exhibit did you learn most? What is the most interesting/unusual object in each exhibit?

* *Summarized with permission from a presentation at NCTE Annual Convention, Detroit, Michigan, November, 1997. Richard Zasa, William Peck, James Sentz, presenters and teachers.*

- Literature Project: What is Love?—Students answer the essential questions "What is love?" and "How does it affect our lives?" based on one extended reading and one or more shorter readings from the following category choices: novel, play, poetry, essay. On a daily basis, a time log is kept which explains in- and out-of-class use of time individually and with the others in the group of three. Explain how the texts were selected, how tasks were assigned, and keep a log of reading time.

Assessment

Authentic assessment provides an environment in which students are active participants in the learning and evaluation process. Student and teacher reflection is involved. Rubrics are developed for each presentation. (See Rubric for Masterpiece Presentations.) Students receive individual and group grades. Rubrics are most effective if the teacher has some idea for a base but allows students to assist in refining each rubric. A basic rubric for presentations in the Architectural unit might look like this:

4: Exceptional	3: What is expected	2: Average	1: Below average
Exceptional creativity and originality Profound thought reflected in presentation Essential question answered with clarity Sophisticated execution of idea Exceptional effort reflected in presentation	Creativity and originality shown Considerable thought and planning reflected Essential question answered Appropriate construction and execution of idea	Some originality shown Planning reflected Essential question answered Construction lacks sophistication	Lacks originality Little planning reflected Answer to essential question is missing or unclear Poor construction and execution

Evaluation and Assessment

The same variety of assessment techniques recommended in literature, drama, music, and art courses is also appropriate in a humanities course, including essay questions and multiple choice tests. When projects are involved as a major or even significant part of the course, using a rubric that students help develop is recommended. The following rubric used by a humanities team for evaluating one set of projects may serve as a model or beginning point.

Appendix E

Rubric For Masterpiece Presentations*

Categories	4 (Distinquished)	3	2	1
Engaging the Audience	〈 presentation is highly creative/ original 〈 all parts are unified and consistent 〈 smooth transitions among speakers 〈 media aids are used and effectively integrated into presentation 〈 elements of effective speaking are used 〈 presentation is blended. Everyone shows knowledge of the entire body of information 〈 4 or more different intelligences are used effectively.	〈 presentation is somewhat creative/original 〈 everyone contributes but presentation is somewhat uneven 〈 media aids are explained and used but not totally integrated into presentation 〈 students use some elements of effective speaking 〈 presentation is blended but all do not share the same breadth of knowledge 〈 3 intelligences are used	〈 presentation lacks creativity/ originality 〈 uncoordinated presentation 〈 no transition among speakers 〈 media aids are ineffective or weak 〈 students fail to utilize elements of effective speaking 〈 presentation appears to be separate parts with little acknowledgment of the other elements 〈 2 intelligences or more are used ineffectively.	〈 presentation is read and lacks imagination 〈 One or more content element is missing 〈 lack of evidence of organization in presentation 〈 few or absent media aides 〈 Students fail to engage audience with effective speaking 〈 2 intelligences are used
Content	〈 works selected clearly and creatively answer questions 〈 clearly justifies reasons for conclusions by indicating examples 〈 obviously shows complete understanding of key concepts 〈 all points raised support the premise.	〈 works selected answer the question 〈 adequately justifies reasons for conclusions but does not cite examples within the subject 〈 shows a good command of the subject 〈 points raised are generally supportive	〈 one or more of the works selected are not appropriate 〈 had difficulty explaining the rationale for conclusions 〈 shows a rudimentary command of the subject 〈 many points raised do not support the premise	〈 works selected are poorly selected-- they do not support the topic 〈 cannot explain the rationale for conclusions drawn or does not draw conclusions 〈 shows poor command of the subject 〈 cannot support the premise

*Used with permission. Richard J. Zasa, William Peck, James A. Sentz, instructors, Parma Senior High School, Parma, Ohio. As presented at NCTE Annual Convention, November, 1997.

Appendix F

Laws and Regulations Relating to Arts Education

FEDERAL

Goals 2000, Educate America Act

Goal 3: "American students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, math, science, arts, foreign languages, history and geography, civics and government, and economics."

STATE

Code of Alabama

□16-6B-2. Core curriculum. "The state Board of Education shall establish a rigorous and meaningful core curriculum including but not limited to the following courses for grades nine through twelve in public schools to be phased in beginning with students entering ninth grade in the 1996-97 scholastic year:"
(4) Four years (equivalent of four credit units) of social studies with an emphasis on history, music history, fine arts history, geography, economics and political science.

(d) It is the intent of the Legislature that, in addition to the required courses, elective courses including but not limited to foreign languages, fine arts, physical education, wellness education, vocational and technical preparation, be available to all students as determined by the local board of education.

(f) The State Board of Education, on the recommendation of the State Superintendent of Education, shall prescribe the minimum contents of courses of study for all public elementary and high schools in the state. In every elementary school there shall be taught at least reading including phonics, spelling, handwriting, arithmetic, oral and written English, geography, history of the United States and Alabama, elementary science, hygiene and sanitation, physical education, the arts, including musical and visual arts, environmental protection, and such other studies as may be prescribed by the local board of education.

Alabama Administrative Code

290-03-010-.06(11) Diploma Requirements.

(a) Alabama High School Diploma.

Arts Education 5

Electives 5

Local boards must offer foreign languages, fine arts, physical education, wellness education, vocational and technical preparation, and driver education as electives.

Appendix F

State Board of Education Resolutions.

In accordance with #1.1.5 (Action Item #F-1) adopted by the Alabama State Board of Education on February 23, 1984, which directs the State Courses of Study Committee to include time-on-task requirements in the State Courses of Study, the following recommendations are made.

THE RECOMMENDED LIST BELOW RESULTED FROM CONSIDERATIONS OF A BALANCED EDUCATIONAL PROGRAM. ANY DEVIATIONS ESTABLISHED AT THE LOCAL LEVEL SHOULD BE ACCOMPANIED BY RATIONALES THAT ENSURE BALANCE AND ARE COMPATIBLE WITH THE DEVELOPMENTAL CHARACTERISTICS OF STUDENTS.

SUBJECT AREA	GRADES 1-3	GRADES 4-6
Art	60 minutes weekly	60 minutes weekly
Music	60 minutes weekly	60 minutes weekly

NOTE: Time requirements provide a general plan and are to be implemented with a flexibility that encourages interdisciplinary approaches to teaching.

LOCAL

School Board Policy

Appendix F

Alabama High School Graduation Requirements

1. COURSE REQUIREMENTS

	Alabama High School Diploma **Credits**	**Alabama High School Diploma with Advanced Academic Endorsement** **Credits**
ENGLISH LANGUAGE ARTS	**4**	**4**
Four credits to include the equivalent of:		
English 9	1	1
English 10	1	1
English 11	1	1
English 12	1	1
MATHEMATICS	**4**	**4**
Four credits to include the equivalent of:		
Algebra I	1	1
Geometry	1	1
Algebra II with Trigonometry		1
Math Elective(s)	2	1
SCIENCE	**4**	**4**
Four credits to include the equivalent of:		
Biology	1	1
A Physical Science	1	1
Additional Life and/or Physical Science	2	2
SOCIAL STUDIES	**4**	**4**
Four credits to include the equivalent of:		
Grade 9	1	1
World History	1	1
U.S. History	1	1
Government	0.5	0.5
Economics	0.5	0.5
PHYSICAL EDUCATION	**1**	**1**
HEALTH EDUCATION	**0.5**	**0.5**
FINE ARTS	**0.5**	**0.5**
COMPUTER APPLICATIONS*	**0.5**	**0.5**
FOREIGN LANGUAGE	**2**	
ELECTIVES	**5.5**	**3.5**
Local boards shall offer foreign languages, fine arts, physical education, wellness education, career/technical education, and driver education as electives.		
TOTAL CREDITS	**24**	**24**

*May be waived if competencies outlined in the computer applications course are demonstrated to certified staff. The designated one-half credit will then be added to the electives, making a total of six electives.

2. ASSESSMENT REQUIREMENTS

Pass the required statewide assessment for graduation.

Appendix G

Alabama High School Graduation Requirements

1. COURSE REQUIREMENTS

Effective for students with disabilities as defined by the Individuals with Disabilities Education Act (Public Law 101-476) who begin the tenth grade in the 1997-98 school year, students must earn the course credits outlined in Ala. Admin. Code r. 290-030-010-.06(11)(K)1. and successfully complete an approved occupational portfolio in order to be awarded the Alabama Occupational Diploma.

		ALABAMA OCCUPATIONAL DIPLOMA Credits
ENGLISH LANGUAGE ARTS		4
Four credits to include the equivalent of:		
Employment English I	1	
Employment English II	1	
Employment English III	1	
Employment English IV	1	
MATHEMATICS		4
Four credits to include the equivalent of:		
Job Skills Math I	1	
Job Skills Math II	1	
Job Skills Math III		
Applied Job Skills Math IV	2	
SCIENCE		4
Four credits to include the equivalent of:		
Life Skills Science I	1	
Life Skills Science II	1	
Life Skills Science III	1	
Life Skills Science IV	1	
SOCIAL STUDIES		4
Four credits to include the equivalent of:		
Career Preparation I	1	
Career Preparation II	1	
Career Preparation III	1	
Career Preparation IV	1	
CAREER/TECHNICAL EDUCATION		2
*Cooperative Career/Technical Education		1
HEALTH EDUCATION		0.5
PHYSICAL EDUCATION		1
FINE ARTS		0.5
ELECTIVES		3
Existing laws require LEAs to offer fine arts, physical education, wellness education, career/technical education, and driver education as electives.		
TOTAL CREDITS		**24**

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*May be a part of the two credits for Career/Technical Education. The designated one credit for Cooperative Education will then be added to the electives, making a total of four electives.

2. ASSESSMENT REQUIREMENTS

Pass the required statewide assessment for graduation.

Appendix H

Guidelines and Suggestions for Local Time Requirements and Homework

Total Instructional Time

The total instructional time of each school day in all schools and at all grade levels shall be not less than 6 hours or 360 minutes, exclusive of lunch periods, recess, or time used for changing classes (□16-1-1 Code of Alabama).

Suggested Time Allotments for Grades 1 - 6

The allocations below are based on considerations of a balanced educational program for Grades 1-6. Local school systems are encouraged to develop a general plan for scheduling that supports interdisciplinary instruction. Remedial and/or enrichment activities should be a part of the time schedule for the specific subject area.

Subject Area	Grades 1-3	Grades 4-6
Language Arts	150 minutes daily	120 minutes daily
Mathematics	60 minutes daily	60 minutes daily
Science	30 minutes daily	45 minutes daily
Social Studies	30 minutes daily	45 minutes daily
Physical Education	30 minutes daily*	30 minutes daily*
Health	60 minutes weekly	60 minutes weekly
Computer Education	60 minutes weekly	60 minutes weekly
Character Education	10 minutes daily	10 minutes daily
Arts Education		
Dance Music Theatre Visual Arts	*Daily instruction with Arts specialists in each of the Arts disciplines is the most desirable schedule. However, schools unable to provide daily Arts instruction in each discipline are encouraged to schedule in Grades 1 through 3 two 30- to 45-minute Arts instruction sessions per week and in Grades 4 through 6 a minimum of 60 minutes of instruction per week. Interdisciplinary instruction within the regular classroom setting is encouraged as an alternative approach for scheduling time for Arts instruction when Arts specialists are not available.*	

*Established by the State Department of Education in accordance with Ala. Code □16-40-1 (1975)

Kindergarten

In accordance with Alabama Administrative Code r. 290-050-010.01 (4) Minimum Standards for Organizing Kindergarten Programs in Alabama Schools, the daily time schedule of the kindergartens shall be the same as the schedule of the elementary schools in the systems of which they are a part. This standard references the fact that kindergartens in Alabama operate as full-day programs. There are no established time guidelines for individual subject areas for the kindergarten classroom. The emphasis is on large blocks of time that allow children the opportunity to explore all areas of the curriculum in an unhurried manner.

In accordance with Ala. Admin. Code r. 290-050-010.02, the official guide for program planning in kindergarten is *Alabama Kindergartens,* Bulletin 1987, No. 28. Criteria to be used in scheduling are listed on pages 45-46 of this guide. The full-day program should be organized utilizing large blocks of time for large group, small groups, center time, lunch, outdoor activities, snacks, transitions, routines, and afternoon review. Individual exploration, small-group interest activities, interaction with peers and teachers, manipulation of concrete materials, and involvement in many other real-world experiences are needed to provide a balance in the kindergarten classroom.

Appendix H

Grades 7-12

A minimum of 140 clock hours of instruction is required for one unit of credit and a minimum of 70 clock hours of instruction is required for one-half unit of credit.

In those schools where Grades 7 and 8 are housed with other elementary grades, the school may choose the time requirements listed for Grades 4-6 or those listed for Grades 7-12.

Character Education

For all grades, not less than 10 minutes instruction per day shall focus upon the students' development of the following character traits: courage, patriotism, citizenship, honesty, fairness, respect for others, kindness, cooperation, self-respect, self-control, courtesy, compassion, tolerance, diligence, generosity, punctuality, cleanliness, cheerfulness, school pride, respect of the environment, patience, creativity, sportsmanship, loyalty, and perseverance.

Homework

Homework is a vital component of every student's instructional program. Students, teachers, and parents should have a clear understanding of the objectives to be accomplished through homework and of the role it plays in meeting requirements of a course. Homework should be meaningful and used to reinforce classroom instruction. It should not place students and parents in a position of having to study skills that have not been introduced and practiced through classroom instruction. Furthermore, students and parents should not be burdened by excessive amounts of homework.

Each local board of education shall establish a policy on homework consistent with the State Board of Education resolution adopted February 23, 1984. (Action Item #F-2)

All homework should be directed toward the attainment of lifelong enjoyment and appreciation of the arts. At every level, homework should be meaning-centered and mirror classroom activities and experiences. Independent and collaborative projects that foster creativity, problem-solving abilities, and student responsibility are appropriate.